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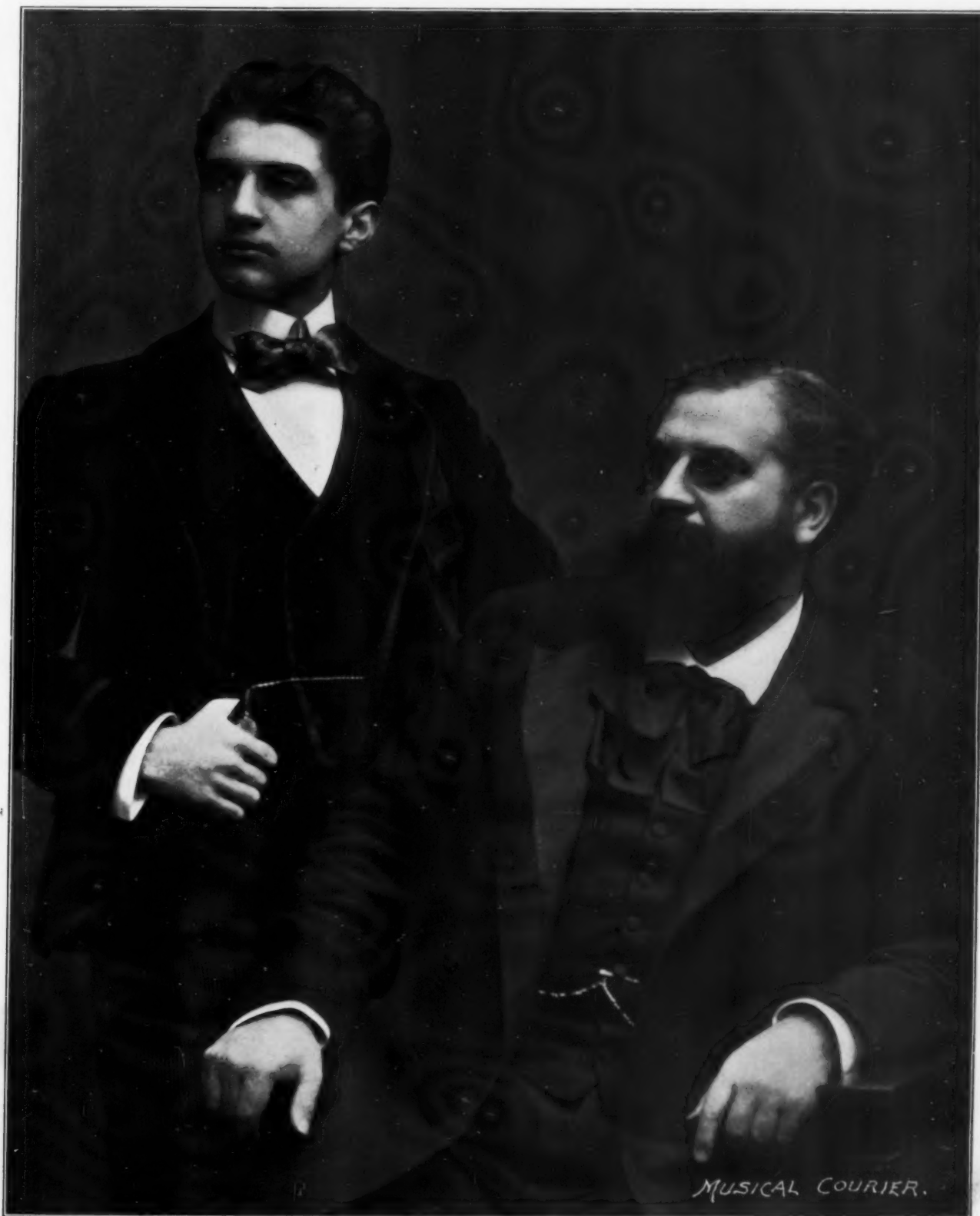


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LONDON, W., January 22, 1896.

NICOLINI'S death seems to be the principal subject of conversation in musical circles here for the moment. Those who personally knew the late tenor speak of him as a kind and generous friend. He was fond of hunting and fishing and many people were from time to time entertained by Madame Patti and himself at the Castle of Craig-y-Nos. He was a great epicure and carefully looked after the cuisine, to the delectation of his guests.

His latest hobby was to learn to play the violin, and he had several valuable "Strads" among his collection of the instruments of the string family.

Dr. E. J. Hopkins, the venerable organist of the Temple Church, retired on the 20th from the post which he has so acceptably filled for fifty-four years. He is now nearly ninety years old, but seems as hale and hearty as a man of sixty.

Sir Arthur Sullivan has given up his residence at Walton on Thames, and will henceforth spend his time in London and on the Continent. This was a beautiful spot, where I had the pleasure of taking the editor-in-chief of THE MUSICAL COURIER to see the distinguished musician. We had a very pleasant talk with Sir Arthur, who evidently took delight in showing us through his picturesque grounds and talking about his various compositions, his methods of work and other incidental topics.

The symphony orchestra of seventy performers from La Scala, Milan, conducted by Leandro Campanari, has been engaged to play at the Imperial Institute for May, June and July. This has been brought about by Signor Randegger, who came back from a visit to Milan last week. He says that he had a long conversation with Verdi, and that the grand old man is in excellent health and spirits.

Herr and Madame Liebling were guests of Baron von Syburg, the German Consul at Algiers, on the occasion of a dinner given in honor of Princess Amalie of Schleswig-Holstein, sister of Prince Christian. The princess expressed her delight at Herr Liebling's playing, and paid a graceful compliment to Madame Liebling by inscribing an autograph signature on her fan.

Herr Joachim will appear at the Monday Popular Concert in St. James' Hall on February 21.

Herr Hugo Becker has been engaged for the whole season.

Ffrangcon-Davies will give a recital in Steinway Hall on January 25.

Miss Ella Russell has been engaged by the Grand Covent Garden next season, as Elizabeth and Venus alternately in "Tannhäuser," "Aida," Suzanna in "Nozze di Figaro," Donna Anna in "Don Giovanni," and probably also Sieglinde in "Die Walküre," Brünnhilde in "Siegfried," and Elsa in "Lohengrin."

Arthur Freidheim will give three piano recitals in St. James' Hall, on the afternoons of April 23, May 2 and 11.

Emil Kreuz will give a recital of original viola compositions in the Queen's (Small) Hall on the evening of January 28, assisted by Madame D'Ascanio, Miss Fannie Kreuz, Charles Draper and Henry R. Bird.

The program for the Symphony Concert to-day contains the prelude to "Edipus Rex," by Villiers Stanford, Cowen's "Scandinavian" symphony, and the March of the Pilgrims, from Berlioz's "Harold in Italy." M. Rivaude will play Mendelssohn's Violin Concerto.

It is expected that the new opera in which Sir Arthur Sullivan and Messrs. Carr and Pincro are collaborating will be produced at the Savoy about Easter.

A new opera, "Lorraine," Signor Clerice, was produced for the first time on the 10th at Torquay Royal Theatre. The libretto is by W. E. Grogan, and is based on Kingsley's poem, and the opera was received with approval.

There is a movement on foot to found an orchestra of thirty-six members for the purpose of giving concerts at popular prices in London suburbs and the provinces. It is thought that there will be a permanent use for an

orchestra of this kind, providing its members are thoroughly competent musicians. An initial concert is to be given in St. James' Hall, February 1, under the direction of Herr Paul Graener, formerly conductor in Berlin and Cologne. Several artists are already announced, among them Miss Marie Elba, soprano; Ernest Sharpe, basso; Jacques Renaud, solo 'cellist, and one of our well-known pianists.

Miss Leonora Jackson, who has been having such big success lately, will play at the Symphony Concert on February 5.

It is possible that a brief series of operatic representations in English may be given at Drury Lane at Easter.

Miss Evangeline Florence will be assisted at her recital in St. James' Hall on the afternoon of February 4 by Messrs. Mark Hambourg and Louis Pecska.

"Eastern Music and Its Influence on Western Music" is the subject of E. F. Jacques' series of three lectures, now being delivered at the Royal Academy of Music. At the second, on the 19th, M. Aramis will assist the lecturer. Later I shall notice two other courses, by Henry Teshingham and Walter Macfarren, to be given at the same institution on Wednesdays at 3.15.

The estate of the late actor, William Terriss, is estimated at between £40,000 and £50,000.

It seems probable that Hamish MacCunn's "Diarmid" will shortly be given at the Royal Opera, Berlin.

Mlle. Panthès and Petschnikoff have just completed a very successful tour in Scandinavia.

Weingartner, of the Berlin Royal Opera, now wintering in Sicily, writes thus to a friend: "I am working at a new opera, the best work I ever did."

Money is badly wanted at Gloucester Cathedral to complete the organ, which, rebuilt as it was nine years ago, still requires, according to the design then made, not less than eight additional stops. The Dean of Gloucester has sent out an appeal for £650.

Madame Verdi's will has been proved at Rome. The deceased lady saved a modest fortune before her marriage to Verdi, while she was still a popular operatic prima donna. Of this about £1,500 now goes to build a hospital at Villanova, and the balance in smaller sums is devoted to various charities.

W. G. Valbert writes of the Life of Tennyson in the *Revue des Deux Mondes* for December 1. Apropos of Tennyson's extraordinary sensitiveness in criticism, and with special reference to the abusive anonymous letter which he used to receive on the publication of each volume of poems, M. Valbert has a capping story to tell of Renan. "Renan told me," he writes, "that every year, on the same day, he used to receive from some province of France an anonymous letter containing only these words, 'Don't forget that you are going to be damned' ('Souvenez-vous que vous serez damné'). Renan used to enjoy receiving and reading this annual *memento damnari*."

Signor Esposito, although a representative of music in Ireland, is, as his name will indicate to the reader, no Irishman, and musicians, both on this and on the other side of St. George's Channel, thoroughly enjoyed the joke when the prize cantata of the Dublin "Feis Ceoil"—a festival organized to promote the interests of Hibernian music—was paradoxically won not by an Irishman, but an Italian. So excellent was the cantata, "Deidre," that the most envious of his *confreres* could not resist applauding the work on its first performance in Dublin, and as it is to be shortly produced in Queen's Hall, I shall take an early opportunity of again referring to it and its talented composer.

#### THE FORTHCOMING OPERA SEASON.

The opening of the New Year brings the announcement from the Grand Opera Syndicate that the work of last year has enabled them to prepare for another, and more important, season at Covent Garden. The directors of the present syndicate will be Earl de Grey, H. B. Higgins, and G. Faber; Maurice Grau will be managing director, and Niel Forsyth will have charge of the business arrangements as before. From the list of eminent names given, it will be seen that efforts have been made to secure the best artists available.

We have every assurance that Madame Calvé will undertake some of her successful roles, including Marguerite, in both Gounod's and Boito's version of "Faust," and Ophelia in Thomas' "Hamlet." Negotiations are pending for the production of Massenet's "Sapho," which she has recently created at the Opéra Comique. Madame Melba will be associated with those parts always connected with her name. Madame Nordica will probably essay some Wagnerian roles, including Isolde. Miss Ella Russell has also been retained for Elizabeth and Venus in "Tannhäuser" (alternately), Aida and other parts. Madame Eames will also be included among the list of sopranos, as well as Madame Engel, Madame Ternina, from the Munich Opera, Madame Gadsby, well known in America in the operatic world, Madame von Artner, and others. Among the mezzo-sopranos will be Madame Brema, Mlle. Zélie de Lussan,

Madame Heglon, of the Paris Opéra, and Miss Meisslinger.

The tenors will include Jean de Reszké, who will add to his Wagnerian repertory the role of Siegfried in "Die Götterdämmerung," M. Saleza, from the Paris Opéra, Mr. Dippel, M. Lieban, and M. Bonnard, as well as some others with whom negotiations are pending. The baritones will include David Bispham, who will not appear until the middle of June, MM. Renaud, Albers, Dufrane, and Meux, Mr. Feinhals, a young singer from Mainz, and Herr van Rooy, whose reputation as Wotan at Bayreuth has preceded him here, also M. Glibert. The basses will be MM. Edouard de Reszké, Plançon, Journet, Lemprière Pringle, and Herr Wittekopf, from Hamburg.

It is now practically settled that two cycles of "Der Ring des Nibelungen" will be given, one beginning on June 6 and the other on June 28. Mr. Schultz-Curtius has the arrangements of these, and probably Anton Seidl will conduct both. All the operas will be given without cuts, and, as previously announced, the longer will begin at 5 o'clock in the afternoon, or at a time which will admit of an hour and a half's intermission for supper, and termination at 11 o'clock.

The new operas we may look for are Mancinelli's "Hero and Leander," and Saint-Saëns' "Henry VIII," possibly also Massenet's "Sapho." The conductors already engaged are Herr Seidl, Signor Mancinelli, and M. Flon.

#### CONCERTS.

The Queen's Hall Orchestra gave their eighth concert of the season on Saturday afternoon last, and Mr. Newman is to be congratulated upon the distinct success attending his alterations and reductions in the prices of admission. The hall was well filled with an enthusiastic audience, and judging by the applause following the various items of an excellent program, with an appreciation of the right and wrong way of doing a thing not always evident at popular concerts.

Tchaikowsky's B minor symphony "Pathétique" seems to fail in becoming easier, from an instrumentalist's point of view, however frequently it may be played. As this symphony has been given so many times by Mr. Wood's Orchestra, it is somewhat surprising—not to say disappointing—to notice the same blemishes which had made themselves felt on its first performance. It would be almost impossible to too strongly emphasize the necessity of paying greater attention to the apparently insignificant parts of this great human cry of anguish, than to the loud and stormy scene of the last part. The *diminuendos* and theme passages of the first part in particular call for the utmost precision and feeling. The long pause between the parts not only spoils the continuity of the work, but also detracts very considerably from the total effect and impression.

The novelty on the program was Halvorsen's suite in four movements, entitled "Vasantasena." This is founded on an old Hindoo play, and is a striking example of the difficulty which meets a composer when he ventures into fresh ground. Oriental coloring has been cleverly introduced, and chiefly through the medium of rhythm, but the Norwegian element is there still more strongly, and the influence of Grieg overshadows the melodies of the East. The combination, although unusual, is by no means displeasing, and the hymn to Brahma would alone warrant another hearing were the whole much less interesting. Mr. Cowen's four English dances and Schubert's "Rosamunde" overture formed, with the prelude, &c., to Wagner's "Parsifal," the remainder of the concert, with the exception of Miss Emma D'Egremont's rendering in very fine style of a scena from Meyerbeer's "La Prophète," and that sweet song of Schubert's "Die Junge Nonne." Miss D'Egremont is new to England, but her splendidly trained voice and her evident command over enunciation should make her stay in this country very much more successful than is usually the case with foreign vocalists.

It seemed strange after having listened to Schubert's A minor Quartet at the Saturday popular concert, to turn to the analytical remarks in the Book of Words, and there find the composer almost apologized for as the "modest contemporary of Beethoven," "the tender plant growing under the shadow of a great oak." But if Schubert had written nothing else but the "Rosamunde" quartet he would have earned the right to be described as a "giant oak" in any musical forest. It has been said that his knowledge of counterpoint was deficient. Surely the first movement of the quartet under notice would show that he was not so badly equipped in this respect, for its melodic beauty is equalled by its contrapuntal ingenuity. With what grace and charm Lady Hallé led her colleagues in this immortal work it is unnecessary to say. She was evidently much less in sympathy with Saint-Saëns' piano quartet in B flat major, and this was but natural, for while Schubert's quartet is a perfect specimen of inspired music, that of Saint-Saëns is a luminous example of what a profound musician, of immense talent, can do when uninspired. Matthew Arnold's famous epithet, "ineffectual," might be justly ap-



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plied to it, and Saint-Saëns' rather forced contrasts, together with the rhapsodical character of much of his "working out," were almost exasperating, after the exquisite serenity of Schubert's quartet had been allowed to "creep in our ears."

Miss Fanny Davies' playing of some of Schumann's Kreisleriana was not up to the standard expected from her. Mr. Harford made an undeniable impression by his artistic use of a not very powerful voice. A song by Berger, "Die Waldsee," was delightful and delightfully sung, while Stanford's clever setting of "La Belle Dame" had full justice done to it, that admirable pianist, Mr. Liddle, playing the accompaniment.

Monday's concert was a very good one. Miss Fanny Davies was again the artist, who has so often added lustre to the English piano school. She gave three of Schumann's pieces for pedal piano, playing them quietly and vigorously, with plenty of character, and she was at her best in Brahms' revised edition of his B major trio. She was greatly assisted by the instrument she used, the finest I have heard for some time, and one which was undisputed by the proclamation of its maker's name. I con-

gratulate Messrs. Broadwood both on their piano and on this happy innovation. Smetana's fascinating quartet in E minor received a highly finished interpretation. If Beethoven and Schubert are "giant oaks," Smetana is certainly a silver birch or a mountain ash, touching the musical landscape with a peculiarly effective note of beauty.

His quartet attracts not only by the genuine charm of its melody and vivacity, but also by the distinctly unusual character of its construction. It is by no means without form, but as you listen you find it difficult to imagine what he is going to do next. Still the element of surprise does not irritate or bewilder, and the waywardness of it all has, as the French would say, "un charme insaisissable."

Herr Becker's robust tone was of infinite value in the concerted pieces, and he "sang" his beautiful 'cello part in Brahms' trio like the consummate artist that he is.

Whitney Mockridge sang songs by Franz and Jensen with that great charm so characteristic of the work of this artist.

M. de Greef certainly did not play to empty benches at his recital on January 18. The very highways and

hedges of the amateur musical world must have been searched and an audience compelled to come in. Had the audience been moderate in size, and more discriminating in hand clapping, perhaps M. de Greef's playing might have been less agitating and more reposeful. I do not love the conception of Beethoven's piano music as merely a vehicle for the conveyance of a volume of furious sound, so that much of his interpretation of the C minor Variations, and almost the whole of the first and last movements of the "Appassionata," failed to appeal to me. A group of familiar pieces by Grieg took the place of the ordinary Chopin selection which one looks for at a piano recital. I was glad, however, that M. de Greef did not play any Chopin. The "Chant Polonoise" (Chopin-Liszt) was certainly in the program, but that can scarcely be called Chopin. M. de Greef's fluent execution was shown to considerable advantage in the Grieg pieces, though a greater contrast between his and their composer's style of playing them can hardly be imagined. Two pieces by Scarlatti, Saint-Saëns' "Alceste" caprice and some by Liszt completed the program.

There was a large audience at Stafford House on Jan-



uary 12 for the entertainment organized by the Duchess of Sutherland in aid of the Maternity Charity and the District Nurses' Home at Plaistow. Few concert-givers are as well rewarded in a pecuniary sense, for in the course of a short speech Her Grace was able to make the gratifying announcement that the total receipts exceeded £650. G. C. Waite contributed a lightning sketch of St. Paul's from the Thames, and this being put up to auction in the tea room after the concert realized £10. Unfortunately, Madame Marchesi and Phil May were unable to be present, and the most successful of the artists was Miss Cissie Loftus, whose imitations of Mrs. Patrick Campbell, Hayden Coffin, Miss Florence St. John, Miss May Yohe, Miss Letty Lind and Yvette Guilbert, were, as usual, very clever. Mercer Adams gave a sketch in humorous imitation of a love scene between Beerbohm Tree and Mrs. Bernard Beere; Miss Letty Lind sang two songs from "The Geisha," Mrs. Richards (in Welsh costume) played the harp, while among those who also took part were Miss Violet Defries, who imitated birds; Miss Louie Freear, Miss Marguerite Cornille, Miss Marie Tempest, Miss Palliser, Miss St. André, Messrs. Farkoa, Nicholl, Edwards and Cammeyer.

F. V. ATWATER.

#### Richard Burmeister with Baltimore Harmony Society.

Richard Burmeister has been engaged as soloist for the second concert of the Harmony Society, in Baltimore, on April 13. The selection of the piano concerto has not been decided yet. A performance of the "Concerto Pathétique," by Liszt, which is arranged by Burmeister for piano and orchestra, will depend on whether the Baltimore Symphony Orchestra will be sufficiently complete for the demands of the score.

#### Corinne Moore Lawson in Bridgeport.

The success of this excellent artist in oratorio last week at Bridgeport is told in the following press notices:

Mme. Corinne Moore Lawson, the soprano, has a remarkably clear and sweet bell-like voice that she controls perfectly, even in executing the most difficult variations she attempts. It was an unmixed pleasure to listen to her solos.—Telegram, Bridgeport.

Mme. Corinne Moore Lawson is especially endowed by nature for oratorio singing. She has a clear, resonant voice of unusual sweetness, clear and bell-like in the higher tones, and so flexible that the trills and turns in the cadenzas were given without the semblance of an effort. Possibly the first solo in the second part, "On Mighty Pens Uplifted Soars," gave her the greatest opportunity to show her peculiar powers. In this solo obligato, by the flutes, alternating, the bird calls by the singer were very effective. In the trios Madame Lawson was equally interesting.—Union, Bridgeport.

Mme. Corinne Moore Lawson, to whom the soprano solo parts were assigned, was remembered because of her great success in the performance of the oratorio three years ago. Her voice is a high soprano, under perfect control. The purity of her intonation, the beauty of her phrasing and the extreme flexibility of her voice make it especially adapted to the demands of oratorio. The audience frequently expressed their appreciation of her singing during the progress of the concert, notably after the solos, "With Verdure Clad," and "On Mighty Pens." In the latter she performed the difficult task of singing to the flute accompaniment without suffering loss by the contrast of tonal quality.—Standard, Bridgeport, Conn.

The "Gabriel" and "Eve" solos of the oratorio were essayed by Mme. Corinne Moore Lawson, a deserved favorite in music circles in this country. Her voice is marvelously sweet, clear and always under absolute control. The air, "The Marvelous Work He Held Amazed" &c., was given with liquid smoothness and her finished method was in splendid evidence in the air beginning "On Mighty Pens Uplifted Soars," and especially in the lines "His Welcome Bids to Morn the Merry Lark, and Cooing Calls the Tender Dove His Mate."—Evening Farmer, Bridgeport.

#### Socio-Musical Comment.

If all musicians to which society folk listen were as interesting as that on Thursday afternoon to Mrs. Levi P. Morton's ballroom there would be no question of lack of attention arising to perplex the performers. The Adamowski trio—Madame Szumowska-Adamowski, pianist; T. Adamowski, violinist; J. Adamowski, 'cellist—are too good musicians not to play Brahms especially well; for Brahms rouses the spirit of the musician to up and do manful battle with difficulties.

Miss Lydia Eustis, who sang, is not so well known as the Adamowski trio, but she is well enough known now to be liked for her singing of Brahms. Her Brahms selections were "Meine Liebe ist Grün" and "Liebestreu." The audience included, among many others, Mrs. O. H. P. Belmont, Mrs. Harry Payne Whitney, Mrs. H. Victor Newcomb, Miss Cameron, Miss Kitty Cameron, Mrs. H. McK. Twombly, Mrs. Daniel Butterfield, Mrs. Grenville Kane and Miss L. Sloane. The next musicale will be at Mrs. Harry Whitney's, January 31.

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The studio musicale which Victor Beizeh gave Friday afternoon was also marked by excellent music. Miss Sara Anderson, daughter of Mrs. Sara Barron Anderson, a tall, attractive, positive semi-blond, who is fully alive to the spirit of song, gave "Ah, mon fils," from Meyerbeer's "Prophet;" "Most Wondrous it Must be," by Ries, and Schumann's "Der Nussbaum." Her voice, though mezzo-soprano, easily touches B flat. Some more than ordinarily good piano playing by Miss Simmons held the attention of even the musically blasé. The Chopin numbers, especially the mazurka, were played with a lovely sentiment, but without a touch of morbidity. A remarkably clear, full tone was noticeable in the chords of the Chopin sonata movement and in the Moskowski "Fantaisiestück." During the afternoon a number of well-known people came in; some of them for a few moments, en passant, others remaining long enough to listen. A few of those who chose the better part were Mrs. John Elliott Cowden, Mrs. Innes Kane, Mrs. Lewis Cass Ledyard, Mrs. Belmont Purdy, Miss Lydia Eustis, Mrs. Burchard, Russell Hewlett, Mrs. Thomas Kelly.

\*\*\*

A concert in which both social and musical circles were interested was Mlle. de Sylva's, in Hardman Hall last Tuesday evening. The affair was under the direction of M. Emilio Agramonte, who met the exacting demands of all the accompaniments with manly fortitude and excellent taste. He neither flinched nor wavered in the tricky rhythms of the Spanish Dance, which Pedro de Salazar played with grace and spirit on the violin, nor marred a note of "Le Rossignol," which Mlle. Sylva sang. One of Mlle. Sylva's best numbers, perhaps the best, was "Hai Luli," sang with dramatic feeling.

Her versatility was shown by the number and variety of songs, those in English, French and German being supplemented by a Spanish bolero in answer to a recall.

Victor Baillard's pleasant, far-sounding baritone voice pleased the audience, especially in "Dio Possente," from "Faust." Mr. Pizzarello played with a clearness and cool tone which reminded of frosty twigs tapping against a window. Perhaps this simile comes to mind as due to the glittering tone-study after Chaminade's "Automne." The audience was decidedly mixed, most of it to fortune and to fame unknown. The hall was draughty and the lighting inartistic. That so many remained during the concert spoke volumes for the courtesy of the audience. Even the best music cannot be enjoyed if discomfort prevails.

"Auf Wiedersehen," not "Farewell," is the right part-

ing word for the Henschels, who gave their farewell concert Wednesday in Chickering Hall. We expect them again next season, and that they will bring, as they always do, an atmosphere of freshness, purity, ease in singing and ease in manner, an atmosphere which bewitches and entices the audience until it becomes one homogeneous mass welded together by the Henschel art. The Henschel voices, as we have said before, are not more beautiful, are not indeed as beautiful, as many other voices we hear in concerts, but their art is far and away beyond that of most concert singers.

Witness, for example, in the first group of Mrs. Henschel's songs how breathlessly the audience listened to the "Lithanisches Lied" and to the Brahms' "Meine Liebe ist grün." There is no pretense in such listening; no perfunctoriness in the applause which follows. But old Scottish, Irish and English songs were still more delightful, the "Little Red Lark" matching in effectiveness her Lithuanian song. Mrs. Henschel sang as encore after the Handel arias the familiar "Nymphs and Shepherds;" after her first song group a cradle song; after the second, "Comin' Thro the Rye."

Mr. Henschel, omniscient as ever in his accompaniments, modulating without fear and supporting without fail, appeared to be in as good spirits as voice. He sang among other good selections Crugantino's song from "Claudine," by Beethoven, and excellently well suited to his voice. The usual dramatic ballad, this time "Archibald Douglass," added a semi-elocutionary elegance to the program and thrilled the younger part of the audience. Mr. Henschel, after one of his recalls, sang "Ich grolle nicht" in true Schumannesque fashion; a duet from "Don Pasquale" (by request) finished the "farewell" Henschel concert. Auf Wiedersehen!

#### Parker Robinson Pupils' Recital.

A piano and vocal recital by pupils of Mr. and Mrs. H. Parker Robinson was given at their studio, 150 Fountain street, Grand Rapids, Mich.

#### Miss Augustin's Second Recital.

Miss Helena Augustin, the talented young pianist, will give her second recital this (Wednesday) afternoon at the studio of Mr. James Lawrence Brees, 5 West Sixteenth street. Miss Augustin will have the assistance of the favorite baritone Emilio de Gogorza.

#### Frank E. Ward, Accompanist.

Frank E. Ward was the accompanist at several concerts and musicales recently, and was most satisfactory in his work. He accompanied at Mrs. Brown's musicale on Seventy-second street, at a concert in the Metropolitan Opera House and at the Parisian concert on January 29 at Chickering Hall.

#### Clarence De Vaux Royer Teaches.

Clarence de Vaux Royer, violinist, has established himself in a new and handsome studio at 26 East Twenty-third street, Madison Square, where he will devote two days each week (Tuesday and Friday) to teaching. Mr. Royer will keep up his concert work regularly, and has booked many dates for February and March.

#### Newport Philharmonic Society.

"The Messiah" was the work given by the Newport, R. I., Philharmonic Society, Alfred G. Langley conductor, on January 20. The performance was a great success. This society, which has grown both in active and associate membership, maintains its good artistic reputation effectively. On May 19 Haydn's "Creation" will be given.



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## Paul Wiallard.

TO the list of our good singing teachers, which list is not so long after all if we consider the great number of persons having their voices cultivated, should be added the name of an artist like Paul Wiallard.

Paul Wiallard is not a stranger here. A few years ago he had a successful season in Newport, where he sang for the elite on many occasions, his interpretation of French and English songs, as well as his beautiful voice, being much admired. He gave there several recitals and concerts under the patronage of Mrs. John Jacob Astor, Mrs. Aug. Belmont, Mrs. J. Kernochan, Mrs. T. Cushing, &c., and at the residence of Mrs. John Jacob Astor he gave two song recitals.

The following winter he spent in New York, where he sang in most of the fashionable musicales, also giving his artistic aid to several concerts and operatic performances, in all of which his success was unquestionable. At the close of that season in the United States he was selected as the musical director of a monster festival given by the ladies of New York for the Bartholdi Pedestal fund.

Upon his recent arrival in New York he made his reappearance under the auspices of the Society of Musical Arts at the Astoria in Massenet's opera, "Le Portrait de Manon." His interpretation of Tiberge, though not well adapted to his voice, being written too low and generally sung by a trial, or opera comique tenor, nevertheless afforded him an opportunity to score an artistic triumph, his dramatic power and pure diction being rarely commended.

Paul Wiallard's object in coming back to New York is to establish a school of singing, where the French repertoire of opera and song will be taught. His course of study is especially intended to cover every advantage of continental artistic culture, thereby obviating the necessity of an extended residence abroad. It goes without saying that English repertory will receive all due attention from M. Wiallard. Among his long list of references and indorsers are the names of the National Conservatory of Paris, Ambroise Thomas, Gounod, Massenet, Reyer, Tchaikowsky, Faure, Jean de Reszké, Plançon, &c. A letter from Paderewski reads as follows:

My Dear Wiallard—You gave me such great and intense pleasure that I wish to thank you without delay. You have a voice remarkably fine, warm, vibrating, sympathetic to the utmost and of a rare compass; you sing and you interpret like a master the music of the masters; you are a perfect and accomplished musician with an education rarely met with in your profession. You seem then to possess all the qualities required to obtain a complete success wherever you may choose to establish yourself.

I hope to hear you again, here or in France, where you count so many illustrious friends. In the meanwhile I thank you most heartily, and affectionately press your hand. (Signed) I. J. PADEREWSKI.

New York, March 12, 1893.

Sending his treatise "La Voix et le Chant" to M. Paul Wiallard, Faure writes on the first page as a dedication: "To Professor Wiallard, who has all my confidence, souvenir and amitiés." (Signed) J. FAURE.

Here is a testimonial from the Paris Conservatoire which speaks for itself:

CONSERVATOIRE NATIONAL DE MUSIQUE,  
PARIS, April 14, 1891.

To Mr. Paul Wiallard:

Dear Sir—Your talent, your musical education, your experience are the guarantee of your success.

(Signed)

AMBROISE THOMAS,  
CH. GOUNOD,  
J. MASSENET,  
E. REYER,  
E. GUIRAUD,  
J. FAURE.

From a letter of the great tenor Jean de Reszké.

APRIL 26, 1893.

My dear friend—I congratulate those who will have the deserve so well by your great accomplishments as a singer and a teacher. (Signed) JEAN DE RESKE.

From the basso Pol. Plançon.

APRIL 23, 1893.

My dear friend—I congratulate those who will have the good fortune of following your excellent lessons. They will find in you not only a real good singer and an artist

in all the acceptance of the word, but also an authorized representative of the great French school.

(Signed) POL. PLANCON.

Tschaikowsky, the Russian composer, writes as follows: Dear Mr. Wiallard—It is with the greatest pleasure that I accept to be on your "Comité de Patronage."

(Signed) TSCHAIKOWSKY.

Massenet, the French master, writes to Mr. Wiallard:

PARIS, September 2, 1890.

My dear Mr. Wiallard—I am sorry to hear that you are going to return to America. I would have liked so much to hear and applaud you either at the Opéra Comique or at the Grand Opéra.

(Signed) J. MASSENET.

Here is a letter from the author of "Sigurd."

PARIS, April 8, 1891.

Dear Mr. Wiallard—It is not doubtful that such an artist as you are should be prosperous, as you unite, to a very real talent of singer, the qualities of a perfect musician.

(Signed) E. REYER, "Membre de l'Institut."

A letter from the actor Coquelin aîné, de la Comédie Française, reads as follows:

PARIS, April 18, 1891.

My dear friend—Your pronunciation and articulation in singing are such that it gives to your delivery an exquisite *savoir* and a personal charm.

(Signed) COQUELIN.

Paul Wiallard sang at one of the concerts given by the *Figaro*, at which were also heard Melba, Eames and Paderewski. Of this occasion *Figaro*, April 2, 1891, says: Paul Wiallard has a superb tenor voice.

The excellent tenor Wiallard has just returned to Paris. His success a few years ago at the Padeloup-Essipoff concerts are well remembered by the musical people here. He sang yesterday "A des Champs Elysées" at Mrs. Johnston's musicale, and scored a triumph.—*Gil Blas*, July 25, 1889.

The *Figaro* speaking of an official reception at the "Ministère de l'Intérieur," Paris, January 19, 1891, says:

Great success for Lassalle, Escalais, Plançon, Melchissédéc, Coquelin and Wiallard.

Great artistic dinner given yesterday by the Minister of the Interior. Among the guests: Gounod, Reyer, the singers Melchissédéc, Delmas, Wiallard, &c. Concert after the dinner, at which these artists sang with their usual success.—*Figaro*, Paris, February 16, 1891.

At the grand concert given by the "Parisiens de Paris" after their annual banquet, Paul Wiallard sang with his fine tenor voice and his remarkable style, the "Dernier Baiser," by Choudens, and "Mon Cœur Joyeux," of his own composition. His success has been very great.—*Voltaire*, Paris, January 12, 1891.

At the last concert of the Press Club several prominent artists lent valuable assistance, foremost among whom we remarked Melchissédéc, of the Grand Opéra, and the tenor Paul Wiallard.—*The Galvani Messenger*, Paris, January 1, 1891.

## Juliani's School, Paris.

At Juliani's new studio, 48 Rue Fortuny, an interesting concert was given last week, consisting of the works of Massenet, the master himself present. He was most enthusiastic about the voices, the style of singing, the faithful interpretation of his music and the finished technic of the pupils, which permitted them to follow his slightest indication without difficulty. The following program was sung:

Pense d'Automne.....Blanche Rossi  
Duo from Le Cid.....Mlles. Rigaut and Rossi  
Air from Marie Magdeleine.....Florence Kimberly  
Scene from Manon.....Alma Garrigues  
Scene d'Herodiade.....Mrs. Homer  
Air from Le Cid.....Rose Stelle  
Air from Thais.....Georgette Rossi  
Les Larmes, Werther.....Florence Kimberly  
Air Esclarmonde.....Alma Garrigues  
Air d'Herodiade.....Rose Stelle  
Elégie.....Eleonor Nelson  
Les Regrets, Manon.....Martha Rigaut.

Another Massenet seance will be given on the composer's return from Italy. He showed much interest in Miss Garrigues and in Miss Stelle, and will coach them both, the latter in "Manon," the former in "Le Cid."

From Nice comes news of the success of another pupil of Juliani's, Madame Foedor, in Valentine in "The Huguenots," in which she was pronounced "perfect."

## Honolulu Musical News.

JANUARY 10, 1898.

MISS NELLIE B. HYDE, the musical instructor at Oahu College, has made her début and scored a success as a pianist and vocalist. Miss Hyde is a graduate of the New England Conservatory. Her first appearance here was at a concert in the large music hall at Oahu College, and a large number of invited guests were present. The program was much enjoyed by those present, and it is often remarked that more entertainments ought to be given at this institution. The program was:

Eleventh Nocturne (by request).....Chopin  
A. B. Ingalls.  
The Hunter's Song.....Kreutzer  
Mr. Colsten.  
Serenade for Flute.....Schubert  
Mr. French.  
Duet, Barcarolle.....Tours  
Miss Hyde, Mr. Babbitt.  
Recitation, Seein' Things at Night.....Eugene Field  
Miss Ely.  
Waltz, C sharp minor, Op. 64, No. 2.....Chopin  
Miss Hyde.  
Quartet, Daybreak.....Parker  
Miss Hyde, Miss Kelsey, Mr. Babbitt, Mr. Ingalls.  
Novellette in F, op. 21, No. 1.....Schumann  
Miss Hyde.  
The Garden of Sleep.....De Lara  
Miss Hyde.  
Mandolin and Guitar, El Capitan.....Sousa  
Mr. Babbitt, Mr. Hedemann.  
Recitations—  
As You Like It.  
Hamlet.  
Mr. Howard.

Spinning.....Cowen  
Miss Hyde.  
Duet, Sunset.....Goring-Thomas  
Miss Hyde, Mr. Babbitt.

Founder's day at the Kamehameha School was observed by the pupils, and music took a very prominent part. There were quartets, chorus and solos by the pupils, a piano solo, "Volk Tanz," Gade, by Mrs. Richards, a tenor solo by A. Macurda, violin solo by Mr. Yarnley, and a quartet by the teachers.

Miss Zella Leighton, the soprano soloist of the Central Union Church Choir, has resigned, and will leave for the States via Japan and China. Miss Leighton came from St. Louis, and has been here nearly a year.

Calvin Lampert, a young pianist, from Ohio, who came here to locate about three months ago, has already gone back home, not particularly impressed with musical affairs in Honolulu. The fact of it is Lampert was very much overrated.

The New Year's concert at the Y. M. C. A. Hall was a great success, and attended by a large audience, though a stormy night. The principal attraction was the playing of the old Y. M. C. A. orchestra, under the direction of Wray Taylor. Arthur Davis, a new tenor, sang most acceptably, as did also Miss Emily Halstead.

The engagement recently announced of J. W. Yarnley, violinist, to Miss Cordelia Clymer, pianist, has caused much comment in musical circles.

Mr. Burdeck, a fine baritone singer, from Peoria, Ill., is visiting Honolulu, and on several occasions has charmed his audiences with his artistic singing.

The new pipe organ, built for the Kamehameha Chapel by the John Bergstrom Organ Manufacturing Company, of San Francisco, has arrived, and will be dedicated some time next month. It has two manuals and twenty-five stops. HAWAII.

## Van Yorx Engaged for Temple Emanu-El.

W. Theodore Van Yorx has been engaged as solo tenor of the choir at Temple Emanu-El, Forty-fourth street and Fifth avenue.

## Lillian Butz.

In a recent Western tour the oratorio work of Lillian Butz was most highly commended, her singing being marked by intelligence and admirable musical taste. Miss Butz studied oratorio in London under the best masters, and later sang there publicly, winning highest praise for correct tradition and a singular vibrant and telling beauty of voice, necessary qualities for successful oratorio work.

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## Vocal Literature.

EACH of three men personally known to me has recently published a book on vocal topics: F. W. Root, of Chicago, with his "Polychrome" volume; Edmund J. Meyer, of New York, with his third or fourth essay, this time on "Position and Action" in singing, and Wm. Shakespeare, of London, advance proof sheets of whose book on "The Art of Singing," came to my studio a few days ago. This work will probably very soon be in the hands of the public in England and America.

Writing me about the middle of December, the author, referring to some assistance I was able to give him in looking over the manuscript, said: "I cannot sufficiently thank you for your great help when you were over here; for your criticisms, which were so full of common sense, and for your past editorial experience;" and mentioned that the book might be out in about a month. The list of works in the English language upon the singing voice has been extended considerably of late years.

And yet there is no subject more difficult to treat intelligibly in print. No one of the authors mentioned, I imagine, would say that singing can be learned from books alone, that printed instructions can fully take the place of the spoken word and tone of the master. Every genuine teacher learns by teaching. As the years pass the instruction tends to simplify and strengthen. Eventually one may come to feel that his principles and methods have become so crystalized and systematized, have been so thoroughly tested and approved, as to justify their publication in view of the possibility that other professors may also find them of value.

I do not say that all authors of works on vocal topics come to their publications in this way. Some books on voice may have been put forth because their authors expected to make money by their sale (vain hope, I should say) or because the writers ached to see themselves in print.

This brings to mind a question: Who has the best right to write a book on the singing voice? The successful teacher of singing would seem to be the correct answer. By "successful" is meant the teacher who succeeds in securing good results from average material, not the man who merely polishes a vocal gem which nature or some other teacher has shaped for him. I do not trouble my pupils with much of current technical vocal literature.

What they want from me is clear, definite instruction as to "what" and "how" to do in order to sing well, and this I try to give them. Most works on voice are for the professor, and not for the pupil. F. W. WODELL.

Pierce Building, Boston.

## Laura Crawford.

The talented organist, Mrs. Laura Crawford, has been engaged as organist and director of St. Paul's Lutheran Church in West 123d street from May 1. She also retains her present position as assistant organist to William C. Carl at the First Presbyterian Church.

## Adele Laeis Baldwin.

The gifted contralto, Adele Laeis Baldwin, announces a song recital for Friday evening, February 4, to be given at the Laurel House, Lakewood, N. J. She will be assisted by Victor Beigel, pianist. This recital will be given under the patronage of the most prominent residents of Lakewood, including Mrs. George Gould, Mrs. Kingdon, Mrs. A. M. Bradshaw and others. A large party of friends will attend from New York.



THE MUSICAL COURIER, 107 AVENUE HENRI MARTIN, PARIS, January 24, 1906.

## THE PIANO—CONTINUED.

"We must study in youth that we may be worthy of study in age."

A WOMAN here who is doing much good in the line indicated last week, that of preparation of teachers, is Mlle. Parent.

A musician herself by birth and training, she is head of a piano school where the philosophies of things are not drowned in the technic currents; she thinks all the time as to why things are thus and so and how they might be bettered. Many of her thoughts get into print in the form of brochures and articles, but many take the more impressive and agreeable form of personal and verbal conference or lecture. Being highly esteemed by the best intellectual lights, these conferences are held in the Sorbonne. Invitations to the unique treats are precious enough, and happy are those who reach the big salle in time, for otherwise they have no seats. Long before the hour of opening the long gallery leading to the door of the lecture room is packed with French people, men and women, old, middle aged and young, all talking piano and piano teaching and playing, and all are eager, very eager, and very earnest to hear and to know, to discuss, to be aided in the difficult and obscure art of piano teaching.

The spirit is all that is encouraging and hopeful. The only pity is that so little is done to meet it.

This tiny, excellent movement of a few lectures a year is all they have to look to—the poor, struggling, perplexed, often very depressed, teachers.

In connection with the lectures Mlle. Parent has a piano drawn close to the desk, and upon it pupils of all ages illustrate as she talks the various ideas she expresses. Sometimes it is a fault, sometimes a merit, always something very well worth hearing as an example of tendency. These examples are admirably chosen, quickly produced,

deftly used and disposed of, and not allowed to interfere as a spectacle with the work in hand. Concentration seems to be one of the lady's merits.

What might not be done with the extension and development of this sort of stimulus into the all-beneficent normal school conditions! The need is evidently there, so is the spirit. What more is necessary for any enterprise? One thing certain, until some such step is made in musical instruction, vocal and instrumental, the teaching must proceed blind and lame and haphazard as at present.

Among the ideas advanced at the last Parent-Sorbonne lecture was the all-necessary one that pupils should not be stopped and corrected so much while playing. The idea of teaching by correction any way was condemned, and that of preventing mistakes instead was commended. Preparation of the ground before reaching it; separation of difficulties and the mastery of one at a time, instead of in groups; intelligent explanation of the point under consideration, intelligent comprehension of it by the pupil, and playing at a much slower rate of speed than called for—all these things prevented the monotonous stumbling and chiding of the ordinary piano lessons. There are ways of proceeding with all instruction so that mistakes shall be the exception, not the rule. In any case much better let the pupil continue the phrase or strain the piece even; at any rate the thought in the mind to its completion; then point out, dissect, correct and have repeated till compression of both brain and fingers are assured. The correction made by dragging the mind back from the subject on which it is busy and giving it another subject, and a disagreeable one to look at, is never productive of good results.

Correctness of reading and correctness of lesson playing should be much more insisted upon than it generally is. Both should be made absolute and always absolute. There is no reason for having it otherwise, and there certainly is no sense.

Pupils should arrive at spontaneous exactness, not exactness by correction.

The lecturer dwelt long and earnestly upon the radical difference between the imitation of a teacher and individual thought, between perfection and personality, on the subject of freedom in personality, of the ways of guiding to personality and training to true sentiment while leaving individuality free. The interference of parents was discussed; also the ways of meeting it, and the vagaries of petted children.

There must be at least three different ways of teaching. The teaching of gifted pupils, of semi-gifted pupils and of pupils whose instruction has been badly begun.

The difficulty of keeping up an artist's repertoire and artist preparation to play it while being a teacher was touched upon; also how much of that should be expected of a teacher who did not keep up concert work. A teacher should, above all things, remain an expert reader; not only to be able to detect and follow errors, but for the selection of music and its interpretation, in whole or in part, as necessary for the pupil.

Mlle. Parent said many bright things in the course of her lecture. Among them:

"All great artists have been infant prodigies; but all infant prodigies have not been great artists."

"Children who do not want to play pieces because they

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are too easy are like newly rich people who do not want to wear anything that does not cost a great deal."

"Not knowing how to study with all the other gifts of an artist is like having all the good things of life without knowing how to be happy."

"Slowness and strength are the ingredients of surety."

"Pianists must not be one sided for the sake of their art. They should open their eyes to what is going on in world, and above all to Nature. Pianists should study Nature much; also the writings of great musicians about other great musicians."

\* \* \*

A woman who may be said to carry the theories of Mlle. Parent to their practical working out is Madame Balutet, who has in her piano school actual normal classes for the regular training of young women to be teachers of piano. They are given actual practice in the school, and so unite test or proof of capability to the trained intelligence.

Not only so, but this progressive, spirited lady has yearly examinations, with a regular jury to pass judgment upon the work of the embryo teachers and give them diplomas. This is, I believe, the only class in town which has the official sanction of a regular artist jury to go forth as teachers especially prepared for their work. M. Guilmant is at the head of this jury, and M. d'Indy, M. Bordes and others of their rank are among the number. The school has a small financial encouragement from the state in recognition of this unique feature; but expense for the most part comes from the personal pocketbook of good Madame Balutet, whose heart and soul are in the work.

She is herself a pupil of M. Guilmant, of whom the master is justly proud. She recently received honorable mention for a composition by the Manuscript Society. Her school is always full, and she gives interesting concerts, in which the young teachers direct on the stage the classes in their charge in school. These concerts have been noted here many times.

The selection of music for the beginning classes of the school is an immense charge, the lady remarks. One has to be obliged to keep up this infantile repertory year after year to realize how rare is the writing of music for children, how well it is done by the masters and how inanely absurd the attempt by latter day writers.

\* \* \*

Paris, with its superb Conservatoire, enjoys immense privileges in piano lines over all other cities. An absolutely free institution, occupied wholly with the creation and development of glory for art and for the country through art, she gives everything except heaven born genius, for which no institution is responsible. The qualities instilled in that institution are of the most superior and ennobling order, and no one can possibly come out of it without being heart and soul and body a musician.

So much sound seed sown is not without effect upon the community. The pupils who come out of it, if not drilled teachers, are at least thoroughly grounded in musicianly literature and feeling, in the traditions of industry, sacrifice, thoroughness, love of perfection and almost inspired appreciation, and in a faultless mechanism and intellectual comprehension of musical structure.

Most of the teachers in the Conservatoire are men. The few women who have justified the breach of tradition in their favor are women of marked distinction as musicians. One of these rare personages is Madame Chéné, who has been for over twenty-five years head of the so-called Preparatory Class in piano.

This title is but comparative with the high standard of superiority obligatory among the graduates. There are many professionals playing about the world to-day who might be thankful for the possession of the fundamental

qualities which are ingrained in the habits of Madame Chéné's piano pupils.

This morning ten little girls, between the ages of ten and fifteen, played for the last time selections from the repertory on which to-morrow morning they are to be examined before the jury—an examination with the judgment on which the teacher will have no more to do than the pupils themselves.

Each child played one or two Bach fugues, a couple of Czerny exercises from the "School of Virtuosity," and one or two Mendelssohn compositions. The "Hunt," "Sweet Souvenirs" and the first and second Barcarolles were the most frequent of these latter. The fugues ran to twenty-one, I think, and the Czerny studies were of the first difficulty.

Every note was played from memory from 9 o'clock



ALBERT CARRÉ,  
Directeur de l'Opéra Comique.

till 12. There was not one breakdown. There was no thought of one. There was no more sign of one than there would be in a class who were reading print from a book open before them. What they played were only extracts from their voluminous repertoires, all equally well in hand. In addition, each one could read by solfège every page she played as fast as a sewing machine can tick over cloth, could transpose any piece she played into three or four keys, could pronounce aloud every change of harmony passed through at sight, and could read well at sight either print or manuscript of the grade of the studies, could write chords to notes sung or played, and could speak without hesitation chords played.

For all this had been taught in the preceding preparatory classes. The facts are as above, for I have been at their lessons and seen and heard them. No other evidence would have convinced me that such results were possible.

The children had their nerves well in hand, from repeated test and habit of being tested. One girl murmured that her fingers were cold.

She was told that the jury did not guarantee either heat or cold; it was her affair to have her hands in condition—she must keep her muff on! One who began to grow pink in spots on her cheeks was told that if she

kept on letting herself go she would break down, that the "emotion" was not for the music, but through a forcing feeling of doing better than was possible, or through letting the mind think of her surroundings, that either one took from her ability, but that the feeling created by the sentiment, construction or movement of her music added to it. It was her business to concentrate on the music and keep the rest out, else—nobody was responsible.

A girl who let go the intensity and alertness of her attention at the close was told that the last bars of a composition were as precious to the composer as the first, often more so, and, moreover, that the jury did not close its ears before the last note. A girl who, in Mendelssohn's "Chasse," had a tendency to rallentando when she played softly was told to stop and imagine a company of men and dogs following a hare or a deer through a wood, each one determined upon being the first to catch and kill the animal. Did she imagine that because they turned down an alley and were hid from her by the trees that they slowed up in their speed?

Points glinting through the black French eyes of the pupil told that the point was not lost, and after that there was no rallentando through the pianos; the tempo of the horns was kept up to the mark.

The most common correction, perhaps, was for "want of force." The racial tendency to touch everything lightly, accented by slender fingers, bodies and general lack of physique, called for constant attention to a desired pressure of the notes. What was admirable was the independence between the two hands, the exquisite fluency of scales, the evident alertness of thought in expression and the clearness of phrasing. Clearness of everything was, in fact, a characteristic. There was little difference in the playing of perhaps seven of the ten, little other than temperamental differences, or the conformation of the hands; here the finger tips a bit more fleshy, there a bit more bony; here narrow formation, there wide; here a Carmen in the blood, and there an Ophelia. The teacher allows all latitude possible to temperament, but the training, as we say in America, was down to a fine point.

The teacher, Madame Chéné, is a handsome, dashing woman of fine electrical force and decision and precision, united to an exquisite grace and charm wholly Parisian. She has always an immense class in her own home, which she prepares in Conservatoire repertory after the strict traditions, either to enter the institution directly by the superior classes or to be amateurs outside, professionals or teachers. Her own little daughter, a beauty also, had her first prize at fifteen, and is a remarkable little artist.

\* \* \*

At the close of this Conservatoire lesson, with the intention and capability of these French children fresh in my ears, I conceived the most ardent and definite longing to be transferred without interruption or delay to a class room of the same grade in a college of music in New York, in order to see for my own personal satisfaction just how comparison stood, to find how much difference, if any, existed, and how much part race, training habits and instruments had to play in the summing up. Above all, if the tendencies to and from the class were equally satisfactory in the two nations. It was an immense curiosity!

But, alas! when there came, as there always does when I think of New York, a vision of her dirty streets, her abominably filthy streets, the savage, howling noises, the brutal conditions of the street cars and elevated cars, the vision fled, the curiosity faded, the thought died, for I thought what is the hope or outlook or use, indeed, of art without the first principles of civilization, cleanliness, order and decency.

\* \* \*

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was that of Mme. Roger-Miclos, the French pianist, who, although much engaged on concert tournées and in city performances, teaches numerous classes and makes many most admirable pianists. She teaches in her own beautiful home, Avenue MacMahon, near the Arc de Triomphe. The concert was held in the Salle Pleyel, and was exceptionally fine.

The pupils of Mme. Roger-Miclos are of course older and more advanced than those of the class above described, are more on a line with the superior and graduating classes of the Conservatoire. Herself a pupil of the institution, the line of work is observed, but broadened now by travel, association with cosmopolitan art circles and general progress. More about these pupils later.

Another great advantage here which helps fill the lack of regular normal work is the presence in the city of many composers and finished artists of more or less renown and authority, who are appointed "directors" of the various private schools and "cours."

These are of course apostles of the Conservatoire and disciples of the true art. They come to the class at regular intervals, lend the encouragement of their presence to the pupils, play the class composition, their own writings or those of other writers, analyzing them, talking about them, comparing faults and merits, &c. They sometimes take the pupils quite in hand during the visit, directing, listening and marking the artistic value in a little book dear to the parents' hearts. Besides, they keep their eyes on the special teacher, herself a "first prize," direct and suggest to her and plan the repertory.

The faithful and very valuable work done in this way by M. Widor, director of the musical work at the Convent of Saint Sacrament, at Malakoff, has been described here frequently. This musician, one of the first in France, shows the same ardor and conscience in this little nest of saints as he does in his big composition class at the Conservatoire.

M. Pugno, who is with you now, for example, is director of an interesting school on Avenue Kleber, where music is made an unusually worthy feature. It is the school of Madame Carter, and is much affected by the English colony. The daughters of Lady Dufferin were there, and one of the actual pupils is Miss Biesel, daughter of one of the secretaries of our Embassy.

The music here is of a very superior order. Beethoven, Bach and Schumann, Chopin and Scarlatti forming musical nourishment very different from that sometimes found in young ladies' schools. André Wormser, composer of the music "l'Enfant Prodigue" and many other compositions, who replaces M. Pugno as professor in the Conservatoire and also at the Pugno schools, is likewise the director of the Carter school in the absence of M. Pugno. A man of genial manners, assimilation and gentle winning manners, his visits are charming events. He listens most attentively, says nothing during the playing except a brief word of encouragement or a simple indication during the playing of a piece, but at the close makes most clean and clear résumé of his impression, sometimes drawing the attention of one pupil to the faults or merits of another, comparing accents or lacks of them, playing snatches here and there himself, and giving parenthetical suggestions to the young teacher, Mlle. Donne, who is really doing most admirable piano work. She is a first prize of the Conservatoire.

(To be continued.)

What a farce and what a mockery it seems to write

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about music—the country in this condition! It is as though in the midst of an earthquake one should turn and ask that her brooch be not lost.

FANNIE EDGAR THOMAS.

#### Chevalier Dante del Papa.

VICTOR CAPOUL prophesied regarding the Chevalier del Papa before he left Italy about three years ago that he was sure to have a bright future in America. So far the prophecy seems on the way to fulfillment, for the Chevalier has not only been gaining a reputation with his rich, powerful tenor voice, but is rapidly gaining a reputation in New York as a teacher.

He has now a good class of pupils at his studio, 132 East Forty-seventh street, although he has been in New York but a short time. Chevalier del Papa is experienced in operatic roles; he has sung with Calvé in Paris, and has testimonials of appreciation from famous singers and composers, among others the late Ambroise Thomas who refers to his ability with high appreciation. Melba, for whom he sang recently, speaks of his never being in better voice, the climate not having the injurious effect upon him that it often has upon singers from abroad. As a teacher of dramatic singing Chevalier del Papa deserves his present success.

#### Clara A. Korn in Chicago.

During Mrs. Clara A. Korn's recent stay in Chicago she gave a recital of eight of her own piano compositions at the house of Mrs. M. Wolff, Dearborn avenue, which was largely attended and highly successful. She also played her "Impromptu" and "Swinging" at the last session of the Federation of Musical Clubs at Steinway Hall, both of which were greeted with much applause. Mrs. Korn's talents have made her such a favorite in Chicago that she has been requested to return in the spring in her own capacity as composer-pianist—not in connection with any delegation—and to give a series of recitals.

#### John Hermann Loud's Organ Recital.

These are press notices of Mr. Loud's twenty-sixth free organ recital at Springfield, on the afternoon of January 31:

John Hermann Loud gave the twenty-sixth of his free organ recitals yesterday afternoon in the First Church, with the assistance of Murray B. Graves, baritone soloist, of Hatfield. The organ program included Bach's prelude and fugue in F minor, a caprice in B flat by Guilman, a largo and fughetta in C by Chauvet, a transcription of the andante from Beethoven's fifth symphony, a "Suite Gothique," by L. Boellmann, which was made the chief number, and a "Procession du Saint Sacrament," by Chauvet. The Boellmann suite, which was given for the first time here, is extremely interesting, the odd and piquant Minuet Gothique and the brilliant closing toccata being specially well liked. The suite was perhaps the best played of all the selections. The transcription of the Beethoven symphony also proved popular, eliciting the first applause of the afternoon. Mr. Graves sang "Judge Me, O God," by Dudley Buck, and "The Resurrection," by Shelley.—Springfield Republican, February 1, 1898.

The twenty-sixth recital by Organist Hermann Loud at the First Church yesterday afternoon was perhaps as good, if not the best, he has yet given. The expression which Mr. Loud exhibited was equal to anything which he has yet shown at previous recitals, and the audience was visibly moved by his clever execution. His performance of the Minuet Gothique, in C major, was, perhaps, the best of his afternoon's work, and was received with splendid appreciation. The feeling and expression which he put into this selection were worthy of mention.—Springfield Union, February 1, 1898.

#### Music in Munich.

MUNICH, January 30, 1898.

IN my last budget it happened that I chiefly had instrumental concerts to write about, and, curious to say, to-day I shall have to limit myself to vocal concerts, with a few exceptions. Singing, warbling, coloratura, chest notes, cadenzas, trills, &c., seem to have been the order of the day.

To begin with, we had a "lieder" and Balladen Abend by Hermann Gura, son of the renowned old Gura, a regular chip of the old block—in fact, the chip may almost be said to be better than the block is at the present time. The laurels of Gura, Sr., probably worried Gura, Jr., to such an extent that for a number of years he has followed in his father's footsteps and tried to gain fame, which is still better earthly goods.

Gura, Jr., has not only inherited the voice of his father, but also a good deal of his art of interpretation. His high and originally purely lyric baritone has gained in strength, as have also his lower notes, which used to be rather weak. Among others he sang Schubert's "Gruppe a. d. Tartarus" and his "Allmacht." In the first named he evinced such an intensity of feeling that the effect was thrilling, and in the latter he increased his power of tone to such emphasis that he carried away his audience by storm. A special word of praise should be said in regard to his singing of some Liszt songs. "The Three Gypsies," which, by the way, is a wonderful outflow of Liszt's genius, was given in the true vein of this master. Beautifully interpreted were also "Über Allen Wipfeler das Ruh" and the charming song, "Oh, come to me."

As could only be expected from a Gura, the ballads by Loewe were sung splendidly, especially "Edward," in which Gura most successfully tried to bring out the distinction of the mother's and the son's voices. The Grieg songs, which closed the performance and among which were the prologue from "Fjeld and Fjord" and "The Water Lily," were given with great warmth and breadth, the latter piece with much grace.

To continue my report of the Lieder Abend I must speak of Mrs. Rohr-Brajnin's concert. How is it that the world knows so little about such a first class artist, with a voice of such compass and such dazzling qualities and of a woman with such strong individuality, temperament and dramatic instinct and, not to leave out a most important feature, with such a knowledge of handling her abundance of material to the greatest advantage.

Her voice is just now in that condition of perfectness which one finds only in a healthy mature woman, who has used nothing but a perfect method of singing all her life. Space does not permit me to enter into details, although to specify some of her many good qualities would perhaps do her justice, as some worthy, good singing Philistines in Munich object to her "Frenchy" ways. Suffice it to say, I only wish that some of our good German singers would be able to give us the French and also Russian songs Mrs. Rohr gave us in the way she sang them.

Mrs. Rohr-Brajnin is the wife of Mr. Rohr, our capellmeister at the Royal Opera. He not only accompanied his wife, but thought it necessary to introduce to the Munich public through an arrangement for two pianos the much talked of "Thus Spake Zarathustra," by his probably much admired fellow conductor and colleague, Richard Strauss. (Strange to say, "Zarathustra" has never been performed by an orchestra in Munich!!) This experiment of Rohr, however, proved to be a poor act of friendship (he was assisted on a second piano by



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Max Schilling, composer of "Ingewelde"), as Strauss's purely orchestral and really grand work, which requires absolutely an orchestra—and, for goodness sake, nothing else but an orchestra!—to bring out the right meaning, fell sadly short; in fact, it proved so abominable to the amazed and disgusted people that most of them fled in despair.

The third subscription concert of the Musical Academy took place last Friday at the Odeon Saal, and was conducted as usual by Hofcapellmeister Erdmannsdorfer, who gave a powerful reading of Beethoven's "Coriolan" overture. As I said before, vocal productions seem to be the order of the day. The soloist of this concert was Miss Schlop, soprano from the Royal Opera. She sang an aria of Spohr's "Tessonda," in which the slow movement which comes at the end of this work unknown to me was given with irreproachable correctness and good phrasing, but with a lack of warm feeling. We furthermore heard the second and third movement of a "Concertante Quartet," by Mozart for oboe, clarinet, horn and bassoon, which instruments were played to great advantage by the first players of the court orchestra. I personally object to the choice of a work of such character in large symphony concerts, especially if only a number of movements are selected to be performed.

The second part of the concert consisted of a novelty in the shape of the fourth symphony by Alexander Glazounow, op. 48, in E flat. This work is the result of great technical ability as regards orchestration, and what is more important, is the outcome of a creative and imaginative rich phantasy, although the composer follows in general the scheme of the symphonic form. The first movement proves, however, an exception, inasmuch as it begins with a long, drawn-out andante in a tragic mood, which is followed by an allegro with pastoral themes. Glazounow very much resembles Berlioz in the scherzo, which I consider the best movement of the work. But it is a Russian Berlioz with all that strange Eastern piquancy in rhythm and invention, which is so characteristic of the modern Russian school. Rich polyphonic life is united in this scherzo with an orchestration that "dazzles" one, and in sound or better to use the German term "Klang," it fascinates as well as it does by the freshness of its themes. The applause was such that the scherzo had to be repeated, which is saying a great deal considering that the Symphony was at the end of the program.

The finale is of a fiery, sometimes barbaric nature, and displays great skill in the working out of the different themes as well as in the contrapuntal treatment. The performance of the whole work will always score a triumph for conductor and orchestra, as its chief characteristic is brilliancy on one side and simplicity in regard to invention on the other. The performance was, throughout, as far as one can judge from a first and single hearing, a good one. The orchestra played with great verve and precision of attack and with no little enthusiasm.

At the risk of boring my readers I have to write about another Lieder Abend, namely; a concert given by Miss Olga Vandero, who sung for the first time before a Munich public. She is a mezzo soprano, with a wide range and light timbre; her high notes are more brilliant than her lower ones; her middle ones are weak and need strengthening. Her legato singing is especially good and her pronunciation remarkably distinct. She sang songs by Schubert and Brahms. In Schubert's "Litany" she developed a beautiful "mezzo voce." For the remainder of the program she had the diplomacy to sing only songs by living Munich composers; these were by Pöbinger, Leutold, Joseph Schmidt, Mauke, Richard, Thudichum, Ada Negri and Richard Strauss, the best of which were, of course, those by Strauss and Mauke. Miss Vandero should try and cultivate more repose in her manner of singing, as she is decidedly a promising artist.

The last concert I have to speak of is one given by the

Oratorien-verein, conducted by Professor Victor Gluth for the last time, as this venerable professor of harmony at the Academy is about to retire from his post after having conducted the concerts of this society for twelve years. It was at the same time the first concert given by the Oratorien-verein this season, the pièce de résistance being this time Haydn's "Creation." As I consider it superfluous to say anything about the work itself, I will only speak about the way in which it was given. The ensemble of the chorus as well as that of the orchestra left something to be desired, but, considering that they had had no full rehearsal, it was, on the whole, very creditable. The mysterious symphonic introduction, "The Chaos," was played in a splendid manner, the chorus sang correctly and with energy, but lacked refinement and precision of attack.

The solos were in good hands. The parts of the Angel Gabriel and Eve were taken by Mrs. Rohr-Bräunlin, who has been already spoken of so highly in these columns; the aria, "Auf Starcken Fittingen," she gave with such breadth and intelligence that she evoked quite a storm of applause.

Heinrich Vogl sang the part of Uriel and again proved what a great artist he is; in spite of having sung "Tristan" the night before, his voice sounded as clear and fresh as if he were still in the prime of youth. It was, therefore, no easy task for Mr. Klopfer to sing the part of Raphael, although he possesses an unusually fine, voluminous bass voice. This may also be said of Frank Dietler, who sang the part of Adam; for both artists being newcomers labored under difficulties, having to compete with such artists as Vogl and Rohr-Bräunlin, although they were both far from being unsatisfactory. The public was very enthusiastic and paid great ovations to the retiring conductor.

A. W.

#### Madame Valda.

The address is wanted in this office of Signora Giulia Valda, formerly of Padua, Verona and Vicenza. She was at some time also in Ferrara, Bologna and Genoa.

#### Miss Norton's Piano Recital.

Miss Estelle Norton, pianist, gave a recital at her studio in Carnegie Hall on Tuesday afternoon, January 18, which was well attended and most artistically performed.

Miss Norton was very ably assisted by Miss Karlina Schmidt, contralto, and Miss Maud Beach, soprano.

#### Elizabeth Boyer.

Miss Elizabeth Boyer, the favorite contralto, whose artistic work is always a satisfaction to hear, sang on Friday evening last at a musicale given by Mr. and Mrs. Bradish Johnson Carroll at their residence, Seventy-ninth street and Central Park West. Miss Boyer's delightful and expressive singing, marked as it is by superior intelligence and feeling, aroused such genuine enthusiasm among the large number of guests present that the artist was obliged to respond to a double encore.

#### Staats Piano School Musicales.

This is the program of a musicale given by the faculty and pupils of the Staats Piano School, assisted by Paul Wiallard, tenor, at 487 Fifth avenue, on Saturday January 29:

Piano quartet, Wedding March..... Mendelssohn  
Misses Lynch, Chitty, Borland and Townsend.  
Fantaisie (with second piano part by Grieg)..... Mozart  
Miss Constance M. Barber and Mr. Staats.  
Berceuse..... Holmès  
Paul Wiallard.  
Mazurka..... Saint-Saëns  
Miss Louise Borland.  
Rhapsodie Hongroise, No. 5..... Liszt  
Miss Constance M. Barber.  
Hérodiade..... Massenet  
Paul Wiallard.  
Fantaisie Impromptu..... Chopin  
Miss M. A. Chitty.  
Valse de Concert..... Wieniawski  
Miss Frances B. Lynch.

The musicale was a success.

#### A Mendelssohn Hall Concert.

IN a multitude of concerts there is not always wisdom. But enough musical wisdom was apparent in the concert in Mendelssohn Hall last Tuesday evening to justify its existence. Here on this occasion were heard several of the younger artists who are establishing reputations for themselves. While their playing and singing on this special evening varied in merit according to the suitability of the selection to the soloist's individuality, none of the numbers given were sadly amateurish, nor did they cause the patient listener to exclaim "Better fifty hours of prison than a concert indiscreet!" On the contrary some selections, for example Bemberg's "Chant Hindu," sung by Miss Eustis; MacDowell's Hungarian poem, played by Miss Torrilhon, and Godard's "Berceuse de Jocelyn," interpreted by Robert Burton and Hubert Arnold, were thoroughly delightful.

In the Grieg sonata, op. 13, for piano and violin, the interpretation as a whole lacked steadiness and brilliancy, Miss Torrilhon erring on the side of caution, and not making the piano assert itself sufficiently—a rather surprising fault, and much better than the reverse, still a fault in this instance. Miss Torrilhon shows in her technic the advantages of Joseffy's teaching; her tone is clear and pure, and her accuracy in difficult finger passages is noticeable. Her tone, moreover, is musical in heavy chords. With continued experience and more freedom in style she will arouse even more interest than as yet. She played besides the numbers mentioned, "Arietta di Ballo," Gluck-Joseffy, a Chopin nocturne and a Liszt rhapsodie, the last less pleasing than the Brahms rhapsody she played a week or so previously at a concert.

Miss Lydia Eustis, whose rich, smooth voice and admirably sustained tones were so effective in the Hindoo song, also sang almost equally well "Stances de Sapho," by Gounod, and an air from "Preciosa."

Robert Burton gained many musical friends last winter by his singing at several of the Waldorf concerts and at private musicales, but his voice does not seem as fresh now as when he first appeared, just from London (possibly the climate may be the reason). His charm of expression, however, and the variety of musical feeling with which he invests his songs cannot fail to charm musicians. His selections were "The Woodpecker," by Kelly, not equal to the composer's reputation; "The Pilgrim of Love," recitative and aria, by Bishop; "Under Your Window," by Chaminade; the Godard number spoken of and Balfe's "Come Into the Garden, Maud," made famous by Sime Reeves. As an encore Mr. Burton gave one of his best songs, "Tom Bowling."

Hubert Arnold's violin solos, andante and finale from the Mendelssohn concerto, displayed that surety and ease and refinement which make him an acceptable concert violinist. With stronger color he would be still more acceptable musically, if that could be gained without sacrificing his tone. Altogether the concert was not unwise, even in these crowded concert days.

#### Musical at the Residence of Dr. Rylance.

A musicale was given at the residence of Dr. and Mrs. Rylance, 11 Livingstone place, on Thursday evening, January 20, under the direction of Wm. Ed. Mulligan. The guests were most enthusiastic and delighted with the program given by such talented artists as Mme. Le Clair Mulligan, soprano; Wm. Ed. Mulligan, pianist and accompanist; Miss Anna Kelly, soprano, and Clarence de Vaux Royer, whose broad and classical playing of Bach and Svendsen numbers received particular applause and good critical comments. The accompaniments and solos by Mr. Mulligan and his talented wife, Mme. Le Clair Mulligan, were also excellent and cordially received.



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**Pugno and Gerardy.**

THE cover page of this issue presents the picture taken together of these two ever-welcome artists, Pugno and Gerardy. Raoul Pugno, the eminent French pianist, and Jean Gerardy, the young master of the 'cello, have already tested American approval this season and have met at all points the enthusiastic favor and admiration which are their due.

It is pleasant to find the affairs of two such important artists as are these transferred to the hands of so excellent and conscientious a manager as Victor Thrane. Mr. Thrane's business discretion and reliability are on a par with his artistic judgment, which is as musically keen in the selection of material as his energy is vigorous in bringing it forward. The recent lapse of the R. E. Johnston management left Messrs. Pugno, Gerardy and Ysaye among others placed in an embarrassing position. Mr. Thrane has picked up the threads of the situation, assumed the direction of negotiations already made and which he will carry successfully through, and set out directly to make further contracts with already remarkable results. Several important engagements have been signed for Pugno, Gerardy and Ysaye within the short few days that Mr. Thrane has had control of their affairs, and there are a large number of equally important under consideration.

The fact that Messrs. Pugno and Gerardy may be engaged together and have so frequently played with such triumphant success in the same concerts this season is an exceptionally artistic opportunity. Taken apart, each player is a rare musician and virtuoso of his instrument. Pugno is a pianist of feeling, both tender and ardent, of fascinating grace and exquisite polish; Gerardy is a 'cellist who can sing on his instrument with surpassing beauty and pathos, and whose vigor, facility and authority are those of a gifted young genius who can convince. Each player is a soloist of superlative attraction taken as a single feature of one concert, but the presence of the two heard alternately in solo work or in ensemble, as Mr. Thrane projects having them, is a unique luxury in the annals of piano and 'cello work.

The various possibilities of combination Mr. Thrane has arranged most artistically. Trios for Pugno, Ysaye and Gerardy, duos for Ysaye and Pugno, duos for Gerardy and Pugno, and so on ad finem. These artists will be heard under his management in every variety of program for which they may be called upon and some superbly artistic performances may be looked for. Happily we will now have an opportunity to hear these artists at their very best, under those secure and well-organized auspices which alone can imbue an artist with courage, spirit and repose.

A pity it may well be counted that a group of men such as these should not have fallen into the able and consistent hands of Victor Thrane at the start. Taking them, as he is now, with all the frustrations of first mismanagement upon their heads, is a serious handicap, yet a handicap which does not hold Mr. Thrane back from the accomplishment within a few brief

days of more, infinitely more, than their original schedule as mapped could have given any reason to hope. Mr. Thrane's acumen and energy are equal, and although these great artists have come to him late and carrying with them the confusion and disabilities resultant upon a wretched managerial fiasco, he will nevertheless succeed in compassing their success and overthrowing the obstacles which have been raised for him and for them by preceding stupidity.

Mr. Thrane has two live, intelligent agents on the road who are briskly reporting contracts. Dates are fast filling up, and the programs outlined for these same are of supreme interest. This manager, with his unbounded energy and his mind, far-seeing, conscientious and judicious, is to be congratulated on the extraordinary rapidity and success of his efforts. He has good material, and he knows exactly how to handle it. Had he had it from the beginning he would have made the passage of Pugno, Gerardy and Ysaye a continued triumphal progress. As it is he brings them forward on the preparation of little more than a day with results prompt, prosperous and artistic.

Mr. Thrane will before very long have come fully into his own.

**207th Blumenschein Recital.**

Mr. W. L. Blumenschein gave his 207th piano recital with success on Friday evening, January 28, at his studio, Dayton, Ohio. He was assisted by Miss Jessie Landis, pianist, in Liszt's "Hungarian Fantaisie," and Miss Ida M. Brandt sang some contralto solos.

**An Indorsement from Clarence de Vaux Royer.**

I consider the Van Dorsten quadruple bass bar the greatest improvement to any violin, old or new. I have played a new Van Dorsten quadruple bass bar in concert with great results, and I was so pleased with the power and quality of tone that I have now one in my old Gagliano, which likewise gives the greatest satisfaction and has improved my instrument wonderfully.

CLARENCE DE VAUX ROYER.

**Broad Street Conservatory Recitals.**

The pupils of the Broad Street Conservatory of Music must be very talented and studious, judging from the high class programs of the recitals given by them weekly in their concert hall at 1331 South Broad street, Philadelphia. Again we have had the pleasure of listening to one of their interesting programs, and we notice that although different pupils always appear, yet the same high musical standard is retained. This week they were heard in selections from the following well-known composers: Haydn, Pissuti, Godard, Svendsen, Wagner, Moszkowski, De Beriot, Chopin, Schubert and Liszt. The pupils participating, of whom Gilbert R. Combs, director of the school, can be justly proud, were Misses G. Humphrey, L. M. Bean, Pearl Landis, A. T. White, F. Dale, H. Duer, A. Williams, S. Whitaker, B. Fryfinger, N. Dickson and Mrs. F. Leonard; Messrs. L. Arwless, H. Kohler, D. Houseman, Jr., C. Fogg, J. De Angeli.

**Music and Reading at Sherry's.**

IN the small ball room at Sherry's Wednesday afternoon M. Léon Jancey again pleased a fashionable and appreciative audience by his readings from French poets. He preluded the program by gracefully expressing his thanks to the audience and particularly to Perry Belmont and Joseph Choate. The program was:

**POÉSIES.**

Visite Aux Maitres.....Roger Milés  
Le Semeur, Pastel de Millet.  
Les Glaneuses, Tableau de Millet.  
La Rixe, Tableau de Meissonier.  
La Dernière Chevauchée, Chartran.  
La Naissance de Venus, Chartran.

**THEATRE.**

Fragments de Cyrano de Bergerac, Comédie en vers.....d'Edmond Rostand  
Matinata.....Paolo Tosti  
En Chemin.....A. Holmes

Mlle. Camille Seygard.  
Premier representation de Press Polemic, by Léon Jancey Saynete Franco-Américaine.

Claude S. Irrett (in English).....Eda Aberle  
Lucien Roger (in French).....Léon Jancey  
The three poetic selections "Le Semeur," "Les Glaneuses," "La Rixe," were somewhat short, slight and disappointing, but the spirited "La Dernière Chevauchée" and the subsequent praise of Chartran in "La Naissance de Venus" awakened the listeners to lively applause. The comedy in verse, by Rostand, although the wit in it was not of the most brilliant order, amused all those present who thoroughly understood French, and most of them seemed to; even if not, all the French people understood the English references in M. Jancey's play "Press Polemic," which followed. The latter is a well constructed little drama, in which two journalists after playing at cross purposes end by falling in love with each other and changing, as journalists sometimes do, their pre-arranged policy.

Mlle. Camille Seygard, being recalled after her fine interpretation of "En Chemin," sang "Profiteuse de la Jeunesse" and if the audience had been permitted to choose would have sung yet another and another song.

**Cedar Rapids Recital.**

The thirty-seventh recital by Grace Church Choir at Cedar Rapids, Ia., took place on January 23, under Wm. J. Hall, director of the Cedar Rapids College of Music. Caleb Simper's "Rolling Seasons," a cantata given for the first time in this country, was well given.

**A Froehlich Pupil.**

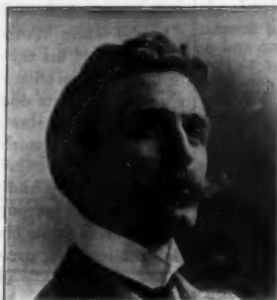
The following notice of Mr. Froehlich's pupil is from a contemporary:

Miss Mary Henry, the young violinist, played on Monday evening at St. Agnes' Hall. She gave "Scene de Ballet," by de Beriot; "Hungarian Idyl," by Kela Bela, and, as an encore, Godard's "Bercuse." Miss Henry is a pupil of Severin Froehlich, director of the Froehlich School of Music. Her playing gives promise of great artistic success.

The next recital of the school will take place March 4.

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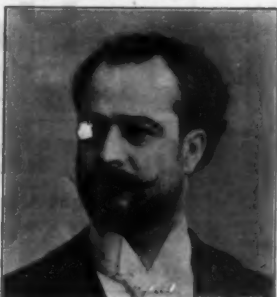
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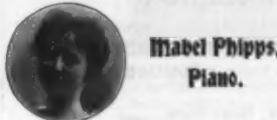
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silence, leaving us to guess what he intends to say rather than what he says.

It is bad when a manner can be attributed to a composer. Who can do so with the great masters? How similar to each other are Haydn's symphonies, and yet how different! What a gap lies between "Le Nozze di Figaro" and the "Magic Flute!" Who could seriously speak of a Beethoven or Wagner manner? If anyone does not believe me let him try to parody these masters—that is, to represent in an exaggerated way what he considers their manner. He will fail utterly, or make a clumsy, witless success as, e. g., in the employment of Wagner theories for quadrilles and marches, which is a blasphemy but not a parody. But it is very easy to parody Brahms, and has been already done brilliantly, as by Moritz Moszkowski. The same holds true of imitation in the proper sense. When we moderns hear chamber music composed in Brahms' manner we might, no name being mentioned, accept it with true belief as Brahms, while I believe that nobody who under like circumstances heard a piece from an opera of one of our New Germans would without more ado think of Wagner.

I am not content like many Wagnerians to close my ears and scold or quote passages from Wagner's writings when I am confronted with the artistic productions of Brahms. I have studied repeatedly and zealously the greatest part of his works. If I dissected this kind of music my understanding was always satisfied. I could admire the labor, the construction, and feel the same pleasure which perhaps the surgeon feels when he exposes the muscles of a well-grown dead body. If I allowed it to affect me as a whole I experienced (except in specially mentioned work) that sensation of impotence that would have befallen that same physician if he had ventured to wish to recall to life the dissected body. Brahms is always a master of form. His works appear in impeccable technical perfection. A warm pulse of life I could only perceive in a few of them, which, however, were so much the more valuable, because they united beautiful thoughts with perfect form, and we felt at once that a free expression of his individual nature had been granted to the author in a happy moment. What was it that checked him so often in this expression? To me the answer seems to be, he believed himself to be the person whom Schumann announced, and his later adherents ceaselessly extolled the "Messiah of Absolute Music" the "Successor of Beethoven." He wished to prove it by his works. Referring to his first symphony, I already indicated an external similarity with Beethoven, and we see elsewhere repeatedly how he tries to imitate without falling into reminiscence the peculiarities of style of his master's last period—bold, harsh, harmonic transitions, complicated rhythmic combinations (in Brahms becoming his typical syncopations) and often apparently abrupt melodic steps. But it was not vouchsafed him to possess Beethoven's profundity (tiefsinn), derived from these peculiarities by natural necessity. He could only assume its mask. Hence in spite of the likeness of the external physiognomy in Beethoven the essence of the music is revealed, in Brahms the conception of it. Brahms' music is wholly treated—if the expression may be allowed—as scientific music, a play of sounding forms and phrases, but not that world language which, without such scientific conception, is yet most expressive and most intelligible, and which our great masters could and must speak, which stirs us in our inmost depths, because we recognize ourselves in it—ourselves with our joys and sorrows, our struggles and victories. Their music is artistic, Brahms is artificial. It is not akin to Beethoven, but his very opposite pole. It is utterly that which Beethoven's music is not. Its character is essentially abstract, repelling those who wish to approach, and

hence its effect is predominantly chilling. I can state as a characteristic experience that works of Brahms which attracted me as exceptions, e. g., the D major Symphony, are not regarded by thorough Brahmsians as high water mark of his creations, for they regard as such the Triumph Lied, the Fourth Symphony, the Clarinet Quintet, which to me are mere frameworks of notes. He obtained the fame of not having adopted the "Heresy of the Moderns" from this cold style of work that creates the feeling of "tendency," that is no longer free but reflected and mannered, as well as because he on principle disdained to adopt the newer conquests of orchestral handling, and apparently, designedly goes out of the way of any sensuous charm of sound.

Perhaps he is the last noteworthy artist whom this reputation befits.

When the grave closed over Johannes Brahms it closed at the same time over the new classic tendency which we saw beginning with Mendelssohn and Schumann and which found its most famous offshoot in Brahms. New thoughts on music have come upon us as from another side, new sentiments have opened a path, new figures have taken up the battle with the conservatories who clung to the classical form ideal. We can say to-day that they are the conquerors. Before we pass to an examination of this so called "modern direction" I must make mention of some isolated artistic figures which were indeed influenced by this tendency without belonging to it, and which, therefore, form connecting links between the two directions.

During the last decade we have heard in connection with Brahms the name of a powerful rival who appeared in his second home, Vienna, which seems at present to be the city of symphonists. I mean the lately deceased Anton Bruckner, who, although he was much older than Brahms, yet was later in obtaining general recognition. What strikes us in the first place in this composer is the immense wealth of invention, the pregnancy of his themes and the astonishing long-windedness of his melodies. He was a man of really rich musical talent. One would be almost tempted to compare him in this respect with his great countryman Schubert if he had created more works that kept themselves throughout at such a high level that one could describe them as complete masterpieces. But this is not the case, for, unfortunately, the capacity to appreciate his own ideas, to place them in relation to each other, and to build up accordingly the music organically, did not keep pace with his power of invention. I cannot accept the views of his pupils and admirers, that he was a great contrapuntist. Perhaps he was so as a teacher. In his compositions the purely technical part seems often weak, the polyphonic web of the voices unclear and defective. The marvelous themes are more like pearls strung together than joined to each other. This explains why Brahms in the finales of his symphonies, which ought to produce the highest climax, usually relaxes his force, and the last movement is in value inferior to the earlier ones, which is not favorable to the success of his works. This explains also the abrupt, fragmentary style of his compositions that prevents any genuine pleasure. One might almost cherish the wish that he had had less ideas, and had carried out the construction of his creations more logically, with more regard to unity and more consciousness of his aim. So, often, the noblest thoughts sink into ineffective nothings, because they just rise to the surface without being made use of, and this is so much more noticeable because many of his themes have the stamp of Wagnerian dramatic-symbolic motives, which in their psychological true development stand out, when we hear Bruckner's music, as shining examples, and provoke comparison. Even if

we cannot get rid of this suspicion and objection to Bruckner's music, we cannot avoid honoring him and loving him in our hearts, on account of his grand, and in our days really enigmatic, idealism. Just think of this schoolmaster and organist, in the meanest circumstances, without education, steadily composing symphonies of hitherto unheard dimensions, full of difficulties and abnormalities of all kinds, which were a terror to the peace of mind of conductors, orchestral members, hearers and critics; think of him, with a certain prospect of failure and neglect, still clinging to his aims and never deviating a step from them! Compare him with our fashionable composers, borne up with puffery and temporary success, faking their raffine effects, and bow down before this touching figure so grand in the childish simplicity, and erect to him a monument in your heart! I profess that in the newer symphonic music nothing so seizes me, or weaves round me such magic, as a single theme, a few bars of Bruckner. I think, for example, of the beginning of the Romantic Symphony. His greatest and relatively most perfect work is the Seventh Symphony in E major, with the noble and justly famed adagio in C sharp minor, a piece of overpowering strength and beauty.

During the war between the Brahms crowd and the Bruckner crowd in Vienna, I was once asked my opinion. I replied that I wished nature gave us a musician who united in himself the qualities of both composers, the immense fancy of Bruckner, with the eminent knowledge of Brahms. That would be an artistic figure of the highest value.

In this place I must mention with honor an artist who in his high, noble idealism, is akin to Brahms; who, in my opinion, is to be esteemed higher as a poet in his two one-act operas than as a dramatic and symphonic composer—the nephew and friend of Wagner, Alexander Ritter.

Of other German composers I name next the prolific Joachim Raff, and as his chief works the poetic symphonies "Im Walde" and the romantic "Leonore;" and then Felix Draesecke, who, originally quite "modern," long since became reactionary, and finally the most important of them, Hermann Goetz, who died too soon and who in delicacy and refinement is akin to the poet-musician Peter Cornelius. It is incomprehensible how the precious comic opera "The Taming of the Shrew" should have vanished from the programs of the theatres and how concert programs omit this richly endowed composer's F major symphony, a work really, as its motto says, "springing from the holy, still places of the heart." Any other people than the German might have prided itself on possessing even among its stars of the second magnitude a Hermann Goetz, and yet most of our leading personages run after every bit of artificiality which, with smart advertising, is imported from abroad, and neglect the most remarkable German creations. "Will it ever be otherwise?" is the question that has often been put, but never put often enough sadly and warningly, and the appeal to those called upon for a practical reply.

I will here mention some really important symphonies of foreign composers, and at the same time mention them expressly, for they have hitherto had undeservedly little recognition, and the example I set of producing their works has been little followed. First of the works to be mentioned is the D minor symphony of the Dane, Christian Sinding, a piece born from the gloomy romanticism of the North, often abrupt and austere, with a bold, powerful movement. Of genuine national character, a masterpiece at once is the D minor symphony of the Russian Alexander Borodin, the most important work of the new Russian school that I know. This piece is so pregnant and characteristic that I always think that we must,

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after hearing this music, obtain a picture of the land and the people without having been in Russia. Better than the two above as regards public recognition has been the fate of Carl Goldmark, with his symphonic "Ländliche Hochzeit." It is no country folk that we see, but steady citizens who have taken the notion into their heads of celebrating the matrimonial union of a couple of their friends in the country; we find in it the perfume of the salon amid the would-be pastoral music. Apart from this, Goldmark's work is a brilliant, interesting piece of music, deserving performance and general applause. Mentioned, too, must be the honest endeavor of A. Rubinstein to awake the classic symphony to new life, which, however, he could only once, in some movements of his "Ocean" symphony, raise above flat music making. In the last two years the "Symphonie Pathétique" of P. Tschaikowsky has made its way with immense success through the concert halls of Germany and diverted general attention to the earlier work of this composer. It resembles an effective theatrical piece, rich in strong and moving situations, the action of which on the public never fails. Tschaikowsky is said to have expressed a fear regarding this last greatest work of his, that it would not be looked upon as a symphony. In fact it abandons the usual form, both in the order and the construction of separate movements. In the first movement the form is recognizable, but the conception free. The middle movements are stricter; the finale again free. Moreover, it is composed of the adagio which usually is accustomed to stand in the middle of the symphony; the inner conception of the piece demanded a conclusion that ended in gloomy darkness. A foreboding of death, it is said, dictated this work to Tschaikowsky, and in compliance with a poetic thought it departed from the customary form. This may serve as a favorable opportunity for passing on to the second part of this address, the following examination of the so-called "Modern Direction" and Program Music.

(To be continued.)

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#### Inez Grenelli.

Miss Inez Grenelli, the soprano, sang at the People's Choral Union concert at the Grand Central Palace on Wednesday evening, February 2. Her numbers were the "Casta Diva," from "Norma," and two songs: Frank Damarosch's "Rock-a-bye Baby" and Grieg's "Solvejg's Song." Miss Grenelli achieved decided success, singing with great purity of tone, intelligent meaning and finish. On February 10 she will appear in a subscription concert at Irvington-on-Hudson.



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THE past week opened up auspiciously with a pretty interesting piano recital by Miss Vera Maurina, of Moscow. It was her first public appearance, and although she seemed nearly scared to death, hardly venturing to look at her kindly disposed audience and forgetting to make her bow as she stepped upon the Bechstein Concert Hall platform, she created quite a favorable impression. Certainly her playing, though not quite finished from the virtuoso view point and still lacking somewhat in force as well as brilliancy, is very clean cut and musical. Her conception is sympathetic, showing the eternal womanly in music, and her touch is good and capable of a variety of nuances. Miss Maurina was formerly a pupil of Busoni, but since her change of residence from Berlin to the vicinity of Dresden she has been taken in hand by Emil Sauer. This great virtuoso does not teach, but he was so favorably impressed with Miss Maurina's musical qualities when she played for him two years ago that he offered to take her as his only, and let me further state as a free, pupil, he stoutly refusing any remuneration for his lessons.

That these lessons were valuable, if cheap, I could not doubt after listening to the delightfully musical style in which Miss Maurina performed the quite rarely heard G major sonata from Beethoven's op. 31. Also the Bach D major organ fantasia and fugue in Busoni's masterly arrangement for piano was played with great clearness and artistic repose, but in this work breadth and virility are two qualities which could not be found, nor could they be expected in so young and tenderly womanish an artist. The surprise to me was the lucid and thoroughly musical as well as Brahms style perfect playing of the by no means easy twenty-five variations and fugue on a Händel theme by Brahms. It was really an effort which convinces me that a bright pianistic future is in store for Miss Maurina.

The remainder of the program I could not stay to hear, but I am told on good authority that especially the Russian pieces, an Arensky scherzo and Pabst's transcription

of Tschaikowsky's Lullaby, also a brilliant concert study, by Emil Sauer, were played in a manner that evoked enthusiasm and a desire for encores, to which Miss Maurina responded at the close of the program, which consisted of the Liszt Polonaise.

\*\*\*

On the same evening Henri Petri gave a concert with the assistance of the Philharmonic orchestra in the Singakademie.

The Royal Saxonian concertmaster from Dresden is said to have played the Spohr's Gesangs scene very admirably, but this I did not hear. Some variations for violin with orchestra, by Joachim, which were next on the program, seem to have been composed in the master's earliest and not quite classic period. What little of the final portion of the work I was able to catch sounded very Hungarian and had more technical than musical caprice to spice it.

With the Beethoven violin concerto Herr Petri was not in the best of luck. His tone, pleasing as it usually is, seemed of insufficient strength for the big first movement, and there were several mishaps, and tone as well as pitch uncleanliness in the cadenza. I liked the lovely larghetto, but in the final movement Petri had lots of trouble with his strings, the E as well as the A string, probably on account of the pegs becoming loose, giving way all the time, and things became worse when Petri swapped fiddles with the second concertmaster, whose violin seemed to have newly arrived from Markneukirchen, Klingenthal or Zwota.

Anyhow Petri was not in the best of luck as well as of style on that evening and I have heard him play much better in Dresden than he did in Berlin.

\*\*\*

A concert after my own heart was the one which the Philharmonic Chorus gave last Monday night, for the program selected by Siegfried Ochs consisted of three absolute and one quasi novelty. Moreover, all four works, despite the fact that it is quite difficult to find very good modern choral works, were really worthy of a hearing, and all were musically interesting. It is the merit of Siegfried Ochs that, in pleasing contrast to the somewhat ultra conservative spirit displayed by the Singakademie chorus and its ruler, Professor Blumner, and the scarcely much broader spirit that pervades the Stern Singing Society, which, under Professor Gernsheim's baton, clings to Mendelssohn, the programs of the Philharmonic chorus show the healthy spirit of patronizing contemporaneous composers. How and where would they have a show to be heard in not only adequate, but really the very best performance, if it were not for Siegfried Ochs and his excellently trained chorus?

The first number on the program was a worldly requiem entitled "The Bells of New Year's Eve," by Hans Koessler. The poem to this composition is a somewhat weakly and over sentimental lyric by Max Kalbeck, the Vienna music critic. New Year's Eve bells should and mostly do

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ring up some hopes in the human breast, some expectations of better luck in the new year; for Kalbeck they toll only the death of the old year and its sad disappointments. The slight allusion to the deaths in the Hapsburg house may have been the cause and are the keynote of the existence of this poem. Koessler's setting of it is not inspired (how could such a text inspire anyone?), but it is among the most skillful and, therefore, to the musician, most interesting music of our day. Brahms' German requiem evidently is the model after which the successor of Robert Volkmann in the professorship for composition at the Budapest Academy of Music, or rather the Royal Hungarian Conservatory, has been working.

Koessler, who is now forty-five years of age, and has so far published only four works, is a contrapuntist the like of which are more than rare. The whole second section of this worldly requiem consists of one fugue, which, although divided into several parts by the varied use of the soloist, choral and orchestral forces, really forms one organic whole of most admirable structure. If the inventive genius of Koessler were equally as great as his mechanical gift, he would soon become the first of all living composers and this, leaving Verdi out of the calculation, would not even mean so very much at the present moment.

In orchestration Koessler, although he is also affected by Brahms, surpasses that master in coloring and clearness and his harmonic colors are at moments startlingly descriptive. Thus I have rarely heard anything more graphic in music than the very difficult, but equally characteristic harmonies upon the words sung by the chorus: *Verworrenem Wandel*.

Altogether "Sylvesterglocken" is a very intricate, but also a very interesting work, and I should like to hear it again in so excellent a reproduction as was the one I speak of, and in which the solo episodes were sung by Miss Emma Hiller, Frau Marie Goetz, from the Royal Opera; Carl Dierich and a very young and inexperienced bass, Herr F. Schleicher. The soprano has a good, clear voice, but seems to be lacking in rhythmic feeling.

The second novelty was "Snoefrid," by Wilhelm Stenhammar, the young Swedish composer, who has already made a name for himself through his piano concerto, a work which he wrote when he was still a pupil of Prof. Heinrich Barth in Berlin in piano playing.

The poem to "Snoefrid" is by Victor Rydberg, and at first reading would surely suggest a setting in uninterrupted ballad form rather than a chopping up into bits for soli, chorus and orchestra. Nevertheless I must say that Stenhammar's way of dealing with this very intricate, at times transcendental, at others quite philosophic, poem is very descriptive, and has moments of great beauty in themes as well as in the coloring. Stenhammar is a thorough and, as it would seem, a very uncompromising Wagnerite, for he goes so far as to purloin from his idol quite a number of effects, chord successions and orchestral devices. At this some of the Berlin reminiscence hunters profess to be shocked and call him a thief. I am not quite so narrow in my view of this matter, for what the young composer does with the Wagner ideas in his own way of assimilating them is quite characteristic and original, and the blending of the Northern spirit with that of Wagner's art is novel as well as happy of result.

Therefore I enjoyed "Snoefrid" despite its Wagner reminiscences, and I am sure that, though following strictly the Wagner tendencies, Stenhammar will create works which are eminently original. He has already written two operas, and both are highly spoken of by those who have had a chance to see the scores. I can readily believe it, for Stenhammar's vein in this short choral work, "Snoefrid," is intensely dramatic, and the orchestration, as well as the invention, are at all moments descriptive.

The part of Snoefrid, which is very difficult, was admirably sung by Frau Goetz, and again the chorus, under Siegfried Ochs' baton, accomplished wonders in rhythmic precision and fine shading.

They did their best work, however, in that wonderfully crisp and telling setting of Hugo Wolf to Moerick's fantastic little poem, "Der Feuerreiter." Of this genial opus I spoke most enthusiastically when Ochs brought it out first in 1894, and it has since begun a round of the choral societies of the entire world. Nowhere, however, I believe will it be better sung than by the Philharmonic chorus. The large audience that filled the Philharmonie on this occasion insisted upon a repetition. Ochs, however, would not grant it, and when I asked him later on why he was so obstinate, the shrewd conductor said, "because I should have weakened the effect of the first production. This little work is a brisk, fiery surprise. But a surprise is no longer a surprise when you repeat it." After due deliberation I think Ochs is right.

The last novelty was a very pleasing little dance for chorus and orchestra, entitled "Der Hagestolz" (The Old Bachelor), by Arnold Mendelssohn, a distant relative of his great namesake, Felix Mendelssohn-Bartholdy. The young composer seems to have inherited some of his relative's characteristics in melodic invention as well as pretty orchestration. For the rest he is also Schumannesque, and he has heard and studied Wagner's "Meistersinger" to some use. The Old Bachelor is teased by the chorus (poem by Johann Gottfried Herder) in a most fascinatingly humorous style, while the orchestra keeps up an independent accompaniment mostly in waltz rhythm. The entire little work is really quite charming, but horribly difficult, and it is little short of a wonder that so big a chorus like the Philharmonic one could sing it with such finish, spirit and precision.

\*\*\*

A very talented young lady is Miss Wanda Landowska, who gave a concert in the Bechstein Saal. She appeared there in the double capacity of a pianist and composer, and I must say that I preferred her in the latter, although this young Polish lady is likewise a pianist of much musical temperament and finish. In her compositions, which I saw in print, I find much to admire in the way of refined and amiable invention, and above all very distinguished harmonization. If more such female composers were in existence or would come to the fore I should think that the old prejudice about woman's inability to create music would soon have to vanish.

Miss Katty Sylla, who sang at this concert, has a high soprano voice, which allowed her to give the second aria of the "Queen of the Night" from Mozart's "Magic Flute" in the original key of D minor, thus touching the

high F. The quality of her voice, however, is not a very pleasing one, and its education is still far from finished.

\*\*\*

Miss Lizzie Sondermann, from Dresden, who was holding forth at the Singakademie that same evening, looks very much like an American. Whether she is one I could not tell from her pronunciation of the German texts, and this of course means a compliment. Her delivery, especially in Schumann's "Frauenliebe und Lebenszyklus" was quite interesting and thoroughly musical. Her voice, however, a not very high soprano, is not possessed of much charm, and seems to have seen its best days some years ago.

The novelties she had selected for her program were two innocuous lieder by W. Heinefetter, of which "Mit Geheimnisvollen Düften" is at least acceptable, but the song, "Der Todesengel" (The Angel of Death), by H. Schulz-Beuthen, is enough to kill anyone. It is perfectly rotten.

Herr Chamber Musician Otto Luedemann contributed some violoncello soli in an inoffensive style. Among them was a very pretty little Berceuse in G major by E. von Pirani, a local composer.

\*\*\*

Wednesday night Marcella Pregi gave her first song recital here this season. I have spoken enthusiastically of this very remarkable Parisian singer in previous budgets, and therefore can content myself to-day with stating that she succeeded in her old attractive style of delivery in creating a perfect furor with a select audience at Bechstein Saal.

German Lieder by Schubert, Beethoven and Schumann she sings with refinement, but hardly with the necessary tone volume, and her pronunciation of the German text is not above reproach. But in the florid style of the old school she is absolutely unexcelled, especially in gracefulness and charm of diction. Thus Pergolesi's "Siciliana," an arietta by Galuppi, the Najade song from Gluck's "Armida," and above all "The Strife Between Phoebus and Pan," by Bach, were perfect specimens of fine vocal delivery, and the audience was not slow in comprehending this, redemanding most vociferously the last named number.

The ever more progressing activity of "the new woman" in the field of music is nowhere more prominently noticeable than in that branch formerly monopolized entirely by men, viz., chamber music. Again a new organization of this kind has been formed by Marianne Scharwenka-Stresow, the wife of Philipp Scharwenka, and a very talented violinist, Miss Agda Lysill, pianist, and Miss Elsa Ruegger, violoncellist. Of this promising trio the pianist proved herself the weakest member, while I was very much pleased with the beautiful tone and remarkable musical ripeness of the young Brussels violoncellist.

The program consisted exclusively of works by Beethoven, of whom the op. 1 No. 1 E flat trio and the B flat trio, op. 97, were performed. The last named, which was the only one I heard, was given with good ensemble and fine conception.

Miss Lysill played the F major piano adante, and Miss Willy Arendts, the tall Dutch alto, sang besides "Ade-laide" and "Mailed," four Scotch songs, with piano, violin and violoncello accompaniment. The lady's voice is

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hardly in proportion to her size, but she sings with taste and feeling.

With a big flourish of trumpets the concert of Mme. Renée Richard at the Philharmonie was announced. The prices of admission were raised all the way up to 20 marks for the best seat, which is more than Patti demanded, and the consequence was a not very crowded hall of dead-heads. The program called the lady "prima donna of the Paris Grand Opéra," while to be truthful it should have said "ci-devant prima donna," for Madame Richard does not and has not for some time past belonged to the Paris Grand Opéra personnel.

However that may be, she is still a stately personage, and, made up or not made up (I cannot tell which), boasts of a handsome stage appearance and an expressive, movable face. Her voice seems to have been a dramatic alto. I say "seems to have been," for what she now presents are only the partially still beautiful remnants. The D, E, F of the high register are now only emitted with considerable application of force, but they are always in tune. In the middle register the voice still sounds as rich and beautiful as could possibly be expected. But in the lower register the tones are coarse and from G downward Madame Richard sings so desperately and unvaryingly flat that these notes are distressing to musical ears.

She succeeded, however, in making a good impression with the audience, not so much with the selections upon the program as with the encores she gave after the very slightest provocation after each one of her numbers. These encores were received with unstinted applause and they were one and all of a nature which seem to make Madame Richard's future plans of operation to be directed toward the better class of variety stages, say the Berlin Wintergarten, or New York Koster & Bial's.

Her advertised numbers on the program were Godard's "Stanzas of Sapho," the Gluck aria "Divinités du Styx," a very pretty little arioso in B major, by Delibes, and the "Fides" aria from the fifth act of "Le Prophète." It was only in this last selection that Mme. Renée Richard showed real dramatic verve and made one understand why she was once upon a time a celebrated prima donna of the Paris Grand Opéra.

In deference to the nationality and selections of the concert giver, the numbers contributed to the program by the Philharmonic Orchestra were all of French origin and I must confess that I enjoyed them much more than the vocal solos. Rebick conducted with unwonted energy and excellent artistic results the Berlioz "Carnaval Romain," Saint-Saëns' "Danse Macabre," the noisy, but very form finished, "Phédre" overture, by Massenet, and as a novelty, a much applauded and very musical prelude to the third act of I. Ulrich's opera "The Pilot."

\*\*\*

Engen Adorján is a young Hungarian violinist, and Miss Louise Ottermann a young concert singer, who were billed for Bechstein Hall on the same night. From the little I was able to hear of their efforts I gleaned that both are not quite ripe yet for a public appearance, or if this was really the best they will ever be able to do, then they will never reach a much higher plane than that of artistic mediocrity.

\*\*\*

Last night we had at the Royal Opera House the sixth symphony evening given by the Royal Orchestra. The interest in these concerts does not in the least abate, despite the fact that in the prolonged absence of Felix Weingartner they are now being conducted by Dr. Karl Muck. The opera house was filled to the last seat, and the atten-

tion as well as the enthusiasm displayed by the audience seemed no smaller than when Weingartner held the lead. Will he ever take up the baton again for these concerts? that is at present the leading question in Berlin musical circles and one that nobody, not even the intendency, can answer to-day. On February 10 Weingartner's furlough is up, and if he does not want to break his contract he must then be ready and at his post. He is reported to be now on his way homeward and some say that he will conduct one of Manager Wolff's subscription concerts at Bremen on February 6. This would in itself constitute a breach of contract. But "we shall see what we shall see."

The program last night was an interesting one and its performance beyond caviol. The first number was Peter Cornelius' clever overture to "The Barber of Bagdad," which was brilliantly and with much spirit performed, and was received with considerable applause.

Then came Robert Volkmann's D minor symphony, which once upon a time, when I was much younger, I used to consider a worthy successor to Beethoven's symphonies. The first movement still sounded quite Beethovenish to me last night, but it is Beethoven considerably watered and adulterated. The slow movement in B flat makes a good effort in the way of cantilene invention, but the two final movements, although the scherzo is a model of form, are rather weak and I am very far now from calling the work a tenth symphony.

Tschaikowsky is fast gaining ground in Berlin and last night his fantasy overture, "Romeo and Juliet," elicited considerable enthusiasm. Those who complain of a lack of fire in Dr. Muck's conducting could convince themselves that he has lots of it, but that he holds it under good control, and only allows it to break forth when interpreting a fiery work like this red hot Tschaikowsky eruption.

In chronological order Beethoven's "Pastoral" symphony formed the second half of the program.

\*\*\*

I left the opera house before the "Pastoral" symphony and skipped over to the Singakademie, where Miss Adele Sandtner, a young violinist, from Prague, gave a concert. She seems possessed of both technic and temperament, and although her performance of the second and fourth movements from Vieuxtemps' fourth violin concerto was not yet sufficiently smooth or in point of delivery concert-ripe, I predict for this young woman a bright artistic career.

Miss Jeanne Golz sang Wagner's "Der Engel" and "Schmerzen," as well as Brahms' "Am Rhein," in a style that betokened a musical nature. Her delivery is always impressive. Her voice, however, is neither very vibrant nor very sympathetic in quality. Waldemar Sacks accompanied admirably.

\*\*\*

Johann Strauss' latest operetta, "The Goddess of Reason," was performed for the first time in Berlin at the Theatre Unter den Linden. The premiere, which I was unable to attend, is described in the Berlin papers as a pretty fair success and this in spite of the fact that the operetta scored in Vienna something akin to a fiasco. One of the principal critics of Berlin says that the best things in "The Goddess of Reason" are purloined from—Johann Strauss.

\*\*\*

The Breslau Theatre celebrated during the past week the one hundredth anniversary of its existence. There were given some festival performances in commemora-

tion of this event, the best and most important among which is said to have been the Breslau premiere of old "Armida," by Gluck.

\*\*\*

The news is being promulgated that Heinrich Vogl, the heroic tenor, is busy upon the composition of a three-act grand opera. The book is said to deal with the subject of the God Baldur's marriage to Mother Earth, and is from the pen of the composer after Felix Dahn's poem of "The Stranger." The first act is complete, of the second act the orchestral sketch is just being worked over and the entire opera is to be completed pretty soon, as Vogl is said to be a very diligent as well as rapid worker.

\*\*\*

The Klindworth-Scharwenka Berlin Conservatory will open up an opera academy on February 1, the guidance of which is entrusted, besides the directors of the conservatory, to Court Conductor Dr. Wilhelm Klafeld. Chamber Singer Franz Betz will be artistic adviser. Among the staff of teachers engaged is Etelka Gerster and Julius Lieban.

As I had expected the news given out in the first number of the new Berlin music journal to the effect that the Bayreuth singing school was about to be dissolved by Frau Wagner and that Herr Kniese was looking out for a new position, is now contradicted from headquarters and is described as a "malicious invention!" That's just what I thought it was.

Meanwhile Frau Cosima, who is always on the lookout for fresh voices, has just discovered a new tenor in the person of a young actor Herr Ernest, at present engaged at the Darmstadt Court Theatre. She saw him act the title part in Schiller's "Don Carlos," judged from his speaking voice that he was a tenor and now he is having his organ trained gratuitously at Bayreuth.

\*\*\*

Last Sunday was a gala night at the Royal Opera. His Majesty, Emperor William II attended the performance of "Rienzi," which was excellently given under Dr. Muck's direction. The Emperor expressed his satisfaction over the performance to Count Hochberg, asking him to deliver his imperial thanks to all members of the personnel concerned in the representation. Besides this he received Frau Marie Goetz, the Adriano and chamber singer Elvi Sylva, the representative of the title part, in the royal box at the close of the performance, and made both artists happy through the flattering terms in which he praised their singing and acting.

\*\*\*

Lilli Lehmann has given 300 marks to a fund for the founding of a Vegetarian Home for Children. Lilli must be a strongly convinced vegetarian if she spends money for the cause. Meanwhile, her husband, our old friend Paul Kalisch, the tenor, will do his share toward bringing in new funds for the by no means impoverished family, for he has just signed a contract with the new Hamburg Opera Intendency.

\*\*\*

Edward Baxter Perry, the Boston blind concert pianist and lecturer, has been playing with a big success at the third Stuttgart Volksconcert, of which he was the soloist. The Stuttgart Tageblatt says: "We made the acquaintance of an eminent artist in the pianist E. Baxter Perry. The blind master commands a wonderful technic, which, in conjunction with a highly artistic conception, surmounts the most difficult tasks." Mr. Perry played two concert

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engagements in Stuttgart, and will appear next month in Munich and Dresden. A piano recital in Berlin is contemplated by Mr. Perry for March 24, at the Bechstein Saal.

\*\*\*

A correspondent from Sydney, Australia, writes to me under date of December 18, as follows:

"It may interest you to know that Miss Elsie Stanley Hall, late piano pupil of the Berlin Hochschule (she won the Mendelssohn state prize in 1895), has returned to Australia. After leaving Berlin she made a public debut in London, which, by the press notices, was successful. In Melbourne (Victoria) she gave two recitals with marked success, all the more so that Mark Hambourg's performances were still fresh in the memory. She plays to-night in Sidney, in the Town Hall of which Auguste Wiegand, the Belgian artist, manipulates the fine organ by Hill & Co., London. We have a Sydney girl (Miss Edith Kilminster), now at the Berlin Klindworth-Scharwenka conservatory."

\*\*\*

Among the callers at THE MUSICAL COURIER's Berlin headquarters during the past week were Miss Vera Maurina, a young Moscow pianist about whose recital I report above; Mr. and Mrs. De Nys-Kutscherra, from Brussels; the lady who as Elsa Kutscherra is known to you as a dramatic soprano from one of the Damrosch German opera seasons, will appear here in a concert of her own at the Singakademie to-night; Paul Patterson, from Sandusky, Ohio, a bass-baritone, who is studying oratorio parts with Prof. Blume here and composition with O. B. Boise; Miss Frances Snell, from the South, who is studying the Virgil Practice Clavier; Miss Edith Lester, from Georgia, a pupil of Professor Barth; Mrs. Frank Rigdon Williams, of Toledo, Ohio, who is studying piano technic here with Edward Schirmer, a young virtuoso from Ohio, who is fast making a name for himself as a pianist as well as a pedagogue, and Prof. Reinhold L. Herman, who is on the eve of his departure for New York. I wish I could go with him.

O. F.

#### BERLIN MUSIC NOTES.

Frau Prof. Selma Nicklass-Kempner is one of the best contemporary song interpreters. Advisedly I employ the term "interpreter," for I consider it one thing to sing a song, another to interpret it. In these days of half talents that compel us to take intention for deed, enthusiasm

for sacred fire, Kempner's recitals are a positive relief, an artistic boon. It were difficult to describe her style and method, for so consummately does she master all modes and schools, one is tempted to believe her a vocal improvisatrice, adapting her natural resources to the exigencies of the moment. Some musical performances are based on intellect, others—and they form the large majority—on imitation, and a few on genuine musical emotion. Kempner seeks to combine all three systems, and to establish among them proper proportion and balance, with the un-failing result that all her interpretations reflect the true sentiment and atmosphere conceived by the composers. Frau Prof. Kempner's specifically vocal virtues, displayed at her recital last Sunday evening are matchlessly perfect tone production, beautiful pianoissimo and impeccable enunciation.

Eugen d'Albert's recital at the Singakademie proved that however urgent his aspirations to fame as a composer, his fingers have by no means lost their cunning on the piano. D'Albert is still one of the most eminent pianists of our day. He is, at any rate, a more sympathetic one than when we heard him in the United States. Free from the personal influence of Bülow, d'Albert has lost much of his former aggressive objectivity, and has acquired instead a broad, independent style that forcibly reminds one of Rubinstein. D'Albert's tone is absolutely sui generis; in volume it overtops that of all other pianists, in variety of nuance and coloring it vies successfully with Slivinski's and Paderewski's. D'Albert's wonderful art is chastened and mellowed by his superb musicianship; under his fingers even such virtuoso clap-trap as Tausig's "Mugarsche Zigeunerweisen" and Liszt's "Au bord d'une source" acquires musical dignity and meaning. D'Albert is by far the most interesting, as he is the most legitimate, of our great players. His program contained Weber's A flat Sonata, Beethoven's G major Rondo, Grieg's Ballade, Chopin's Ballade op. 47, and Tchaikowsky's Sonata, op. 37 (played here recently by Hannah Bryant). D'Albert was accorded a magnificent ovation at the conclusion of the recital.

Alexander Petschnikoff gave a concert with the assistance of the Philharmonic orchestra. I had expected a rare treat, for the Tchaikowsky Concerto was on the program, but, although I heard that and also part of the Bach Chaconne, I was most grievously disappointed. Petschnikoff "faked" in the most abominable manner, and his distorted phrasings and rhythms made the Tchaikowsky work utterly incoherent and unrecognizable. The more intricate figurations were taken at a tempo that for-

bade all close criticism, for the ear was unable to determine whether or not the runs were there in their entirety. The orchestra was compelled to strike a murderous pace, with the result that clearness, taste and discretion had to be sacrificed in the mad endeavor to follow Petschnikoff's crazy flights.

He has no staccato, and his spiccato is a species of detaché bowing which keeps the hair pressed to the strings and allows of no elasticity or freedom. The sliding octaves were unclear, the trills slow and uneven, the chords jerky and meagre. At times he drew beautiful tone, for which I am inclined to give his violin—one of the finest I ever heard—the greater share of credit. His interpretation of Bach was crabbed and uninteresting. Taken altogether, Petschnikoff's showing on that evening could be double discounted by any Concertmeister in Germany. I saw not a trace of "greatness" about the blonde Russian.

Concerts that call for very terse comment were those of Clara Faisst, a pianist; the sisters Christenman, "coloratura soloists and duetists," and Fritz Prelinger, baritone, from Leipsic. Miss Faisst displayed respectable technic, but nothing else; her partner, Frau Amalia Joachim, displayed a great deal, but no technic. Mr. Prelinger might have spared the price of his trip from Leipsic, for he left his hearers unmoved and his critics resentful. The Christenman sisters made a favorable impression, but their genre is rather out of date. They would make a fortune (I say it in all seriousness) on the "high-class" variety stage. I see no future for them in the concert room—at least, no golden future.

Prof. James Kwast, of Frankfort-on-the-Main, recently reaped great success at an orchestral concert in Giessen, with a new piano concerto (MS.) by Bernhard Scholtz.

Emile Sauret played in Warsaw some weeks ago. The inflammable Russians were wildly enthusiastic about the renowned violinist.

A new opera, "Vifandaka," by Alfred Töfft, was recently produced with much success in Copenhagen.

The season of Italian opera in St. Petersburg began with a performance of "Mignon," in which Sigrid Arnoldson, the well-known Swedish singer, achieved a signal triumph.

In the *Leipziger Signale* Madame Marchesi wrote a chatty New Year's feuilleton, in which she speaks of her "best pupil, Miss Mary Münchhoff (Omaha, Neb.), and the gifted American violinist, Miss Leonora Jackson."

Emil Sauer played Chopin's E minor concerto in Munich last week.

LEONARD LIEBLING.

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THE MUSICAL COURIER COMPANY,

19 Union Square,  
New York City.

A CABLE despatch indicates that Miss Leonora Jackson has enjoyed a great London success. Without wishing to attenuate popular belief in the cables, usually prompted by interested parties, we venture to assert that Miss Jackson will have to play remarkably well to come within the area of competition with Maud Powell.

THE performance last Thursday morning of Bruch's second violin concerto by Miss Maud Powell at a concert which shall be nameless was a revelation of what a young American woman with talent and will-power can do. It was a performance of which any foreign violinist with a great name might be proud. It was informed by a deep musical feeling, an electric energy and a brilliancy of mechanism that were all remarkable. The Philharmonic Society honors itself by inviting Miss Powell to play at its next concert. She will, if she plays as she did last week, astound the phlegmatic audience of the matinee, and edify the ladies and gentlemen of the evening concert, who believe that anything American must of necessity be mediocre. Brava, Maud Powell!

SWING low, sweet chariot! You are not so likely to spill out the faithful. It is a gratification to musical people to know that at the next music festival committee have decided to do it, and the cred. It is a matter of no small expense to change the diapason of the great organ, but the music festival committee have decided to do it, and the *Athenaeum* approves, saying "the sooner the better." The confusion arising from the high pitch, so long maintained in England, has made discord enough, especially among tenors. The best musicians agreed long ago that the pitch ought to be uniform everywhere. But the movement toward that end has been ponderous. England is a heavy body. When she do move, though, she moves "tremenjous." Her reforms are sweeping. We hope next year to chronicle a general change. Sing low, sweet chorus!

THERE is a well founded rumor of a determined and organized opposition to the re-election of Anton Seidl as conductor of the Philharmonic Society for the season of 1898-9. The hard critical raps from *THE MUSICAL COURIER* and the daily press have wounded the proud spirit of some of the leading lights of the society, and, without wishing to shift the blame of their careless performances on Mr. Seidl's shoulders, a party has sprung into existence which openly proclaims its desire for change. We do not know how much fact there is in all this gossip, but if Mr. Seidl gets wind of it he will not even allow his name to be used as a candidate. After all his hard work it would be quite in the vein of the society to look for another leader. Let us in this event suggest the name of one, and one who would about suit the capabilities of the band. In the event of Mr. Seidl's resignation we propose the name of Aug. Roebelen.

### TUNEFUL TONGUES.

THE modification in tone of women's voices at receptions and private musicales this season is worthy of comment. It indicates increasing comprehension of the value of musical sounds. Time was, and not more than two seasons ago, when the cacophonous cackle was harrowing to the soul of the unfortunate man beguiled into attendance. There is a natural tendency among women to become emotionally excited by sound, to begin talking in a low key and gradually raise the tone until at height of gossip and eloquence the pitch will be several tones higher than the original keynote.

Vocal teachers have no doubt aided much in bringing about this present lowering of voices.

Many teachers while instructing pupils in the art of singing give hints also as to the best placing of the speaking voice, as to the most musical tone for ordinary conversation. We suggested recently the use of the Chinese sonorous stone yu as a tonorium, or pitch pipe. But a singing stone nearer home, in Central America, might also be used to supplement the efforts of the vocal teacher, and at the same time serve as an ornament.

Beetles, lizards and similar jeweled frivolities fashioned from this stone might easily be harnessed to musical purpose, and by means of electricity or springs be made to teach the proper conversational tone.

### IT IS NOT SILLY.

WITH all due deference to the *Tribune's* reviewer of music, we do not consider the clamor we raise about American art and artists silly or self-seeking. It is already bearing fruit, this same persistent championing by *THE MUSICAL COURIER* of native-born musicians. Could Nordica five years ago have asked \$1,500 for two performances at a Philharmonic concert? Or, if you prefer to waive the money test, would a Nordica have been allowed to sing Isolde five years ago? A Maud Powell has a chance to be heard, an Albert Lockwood plays two piano concertos in an evening, to mention only recent cases, and a MacDowell is listened to without adverse criticism at a Philharmonic concert. And the good work is only begun. Mr. Krehbiel! If all the daily press worked as earnestly for the cause as *THE MUSICAL COURIER* there would be no more talk about America for America, for the simple reason that the necessity of fighting would no longer exist. Not that we have any quarrel with the metropolitan critics on the subject, for we believe that all are in favor of the movement and are very just to an American when that American is worthy of praise. Don't imagine for a moment that we delude ourselves or our readers with the notion that all American music or musicians are praise-worthy. Far from it, although we are not such charlatans and humbugs as often come over seas. But we do assert that the time has come for the American born artist to be recognized, especially when his merits are on a par with his foreign brethren. And this should be the aim of every unprejudiced person.

### 1897.

THE *Signale* in its review of the music of last year begins with opera composers. They were busy enough, both in serious and comic opera, but had little luck, at least in German opera. On the average the success of the new works was dubious. August Bungert's "Return of Odysseus," after being given in Dresden, had a promising production at Hamburg. A comic opera by Anton Urspruch, "Das Unmöglichste von Allem" was performed at Carlsruhe and Darmstadt. Two of the operas that gained prizes at the Munich competition, "Theuerdank," by L. Thuille, and "Sarama," by A. Zemlinsky, were heard at Munich. A music drama, "Dichter und Welt," by Waldemar Baussern, was produced at Weimar, and d'Albert's "Gernot" at Mannheim. Other premières were "Die Rosenthalerin," Anton Rückauf, Dresden; "Die Grille," Johannes Doebber, Leipzig and Düsseldorf; "Die Halliger," Friedrich E. Korte, Cologne; "Der Halling," Anton Eberhardt, Würzburg; "Die Capelle von Roslin," W. von Moellendorf, Magdeburg; "Astorre," J. Krug-Waldsee, and "Agnola," Adalbert Krämer, Augsburg; "Die Zerstörung von Worms," J. Dokowicz, Worms; "Absalom's Empörung," a Biblical drama, G. Stehle, Ratisbon; "Die Eifersüchtigen," Andreas Mohr, Treves; "Potemkin an der Donau," Ugo Af-ferni, Annaberg; "Die fromme Helene," Adalbert von Goldschmidt, Hamburg.

The one act pieces were "Das Hölzerne Schwert," Heinrich Zöllner, Kassel and Schwerin;



"Haschisch," Oscar von Chelings, Dresden, Berlin, Hamburg and Schwerin; "Der Strike der Schmiede," Max Josef Beer, Augsburg; "Enoch Arden," Victor Hausmann, Berlin. Further in Kassel "Winapoh," M. Lion; in Darmstadt "Marion," Carl Flinsch; in Troppau "Der Bundschuh," Josef Reiter.

In Italy Puccini's "La Bohème" was favorably received at home and in England, but was a failure in Germany, but Leoncavallo's opera of the same name, produced first at Venice, was successful at Hamburg and Budapest. Great interest was taken in "Andrea Chenier," by Umberto Giordano, in Breslau, Prague, Hamburg, Moscow, Milan and other Italian cities. Franchetti's "Il Signor di Pourcegnaac" was received at Genoa better than at Milan. "Le Falena," by Smareglia failed at Venice. Other works were "Dramma in Vendemmia," Vincenzo Fornari, Naples; "Refugium Peccatorum," Consonio Lorenzo de Fabris, Venice; "Ronveld," Michele d'Alessandre, Cremona; "Una Burla," Angelo Bianchi, Bologna; "Un Dramma," Ferruccio Zernitz, Trieste; "Il Padrone," by Bianchi, Bologna; "Al Campo Roman Romanini," Parma; "Lena," T. Zignoni, Verona. Isidor de Lara's two operas, "Moina" and "Amy Robsart," were given abroad, one at Monte Carlo, the latter in German at Mainz.

In France the Opéra Comique had no luck with Camille Erlanger's "Kermaria" and Lambert's "Le Spahi," but Massenet's "Sapho" had a respectable success. At the Grand Opéra Bruneau's "Messidor" aroused no interest. Vincent d'Indy's "Fervaal" had to take refuge in Brussels, and Fred. Erlanger's "Ines Mendo" in London.

Belgium indulged only in one new opera, the Flemish work, "Herberg Prinses," by Jan Blockx. The Russians and Bohemians produced nothing. Hungary gave the world "Maritta," by Carl Agnagi and "Alar," by Count Geza Zichy, and Galicia, "Goplana," by a native composer, Zelenski. In Denmark the only novelty was Enna's "Match Girl."

In England, "Rip Van Winkle," by Ackerman and Francis Leoni; "Diarmid," by Hamish MacCunn, and "Queen Bat" (Birmingham), by Glover. Spain saw "Pepita Jimenez," by Alberiz after its first appearance at Prague, and "La Fada," by Morena, at Barcelona.

In operetta there was little new. Johann Strauss' "Goddess of Reason" was produced at Vienna, which city saw also the première of Carl Weinberger's "Blumen-Mary." The English operetta "The Geisha," by Sidney Jones, had great success in Germany. From France nothing new or edifying.

Concert novelties were decidedly few. In all Germany there was only one new symphony; that was the E minor Symphony of "Prince Henry XXIV. of Reuss." Fragments of a program symphony by Mahler and Gernsheim's B flat major symphony (No. 4), given in Berlin, were novelties of the year before. Naples reported the success of a "Sinfonia Marinesca," by Scontrino; besides this there is left only a F major symphony by Otto Lies. But symphonic poems were more abundant. Dvorák is represented by "Der Wassermann," "Mittagshexe," "Das Goldene Spinrad," Weingartner by "King Lear" and "The Fields of the Blessed," Ritter by "King Rudolf's Ride to the Grave," Fibich by "Othello," German (London) by "Hamlet."

But the most important of all was Richard Strauss' "Also sprach Zarathustra." Furthermore, there was a "Symbolie," "The Tale of the Brave Tailor," by E. O. Rodnagel (Darmstadt), symphonic prelude to "Penthesilea," by F. Draeseke (Dresden), and A. Rubinstein's posthumous overture, "Solenne," for orchestra, organ and chorus (St. Petersburg), an overture by J. Joachim (Bonn) and another by Busoni. Ignaz Brüll is represented by a Serenade in F major, Josef Suk

by a suite, "Auf der Wanderschaft." Orchestra by a suite, "Auf der Wanderschaft." Orchestra soloists had to choose between MacDowell's and Scholz's D minor piano concertos and Saint-Saëns' concerto in F major. There were string quartets by Gradener (D minor), G. Henschel (E flat major), Stenhammer (C minor), and Draeseke (C sharp minor). The latter also produced a string quartet in C sharp minor.

In vocal music—that is, choral works with orchestra—there may be mentioned a secular "Requiem Sylvesterglocken," by Hans Kohler (Leipzig); a secular oratorio, "The Maid of Orleans," by Ad. Lorenz (Stettin); a cantata by Carl Hirsch, and one, "Das Grosse Jahr," 1870-71, for male and mixed chorus, by Carl Goepfad, and a smaller one by Rob. Kahn, "Mahomet's Gesang."

#### PAUR WILL STAY.

EMIL PAUR, the present conductor of the Boston Symphony Orchestra, will remain in that position next season, and for five years more, if he chooses, for this is only the fifth of his ten years' contract. Col. Henry L. Higginson emphatically denies all reports of negotiations pending with Weingartner or Richard Strauss or Walter Damrosch. The present season promises to be one of the most successful, artistically and financially, ever enjoyed by the Boston Symphony Orchestra, and it must be acknowledged that the band has never played better. So welcome, Paur, for next season!

#### OLD OPERA-GOERS.

SOME old-time opera-goers have been writing to the *Times* complaining of the paucity and want of variety in our modern operatic repertory. "Faust," "Carmen" and the Wagner operas about exhaust the list, declare those correspondents. There is justice in their complaints. On the purely German side of the question Wagner has crowded out Weber, Mozart and even Beethoven, not to mention such admirable composers as Marschner and Nicolai. Cherubini, too, is forgotten, and what has become of Goldmark—to make extremes meet? One of the complainants to the music editor of the *Times* objects most seriously to the cuts in Meyerbeer and the slashing of "Faust." This is also well grounded. If a work is worth singing at all it should be presented in its entirety. How many citizens of New York have seen the fifth act of "Les Huguenots"? This same, "Another Old Opera-Goer," as he signs himself, calls Wagner "a musical murderer." But it is only fair that the "murderer's" music be not ruthlessly slaughtered and curtailed as it is by Walter Damrosch. Not a note of the Trilogy should be excised. If we must take our Meyerbeer in large doses, Wagner should be treated with like reverence. Let us follow the example of Covent Garden and lift the curtain on the Trilogy at 5 P. M., with an hour for dinner!

"Opera-Goer" would revive old operas. Here is his plea:

I wonder how many of the critics remember the performance of "Carmen" by Maurice Grau's Company at the Casino, when the Opéra Comique version with all of the original dialogue was used. Here is a partial list of works, very infrequently heard nowadays, of which I have preserved a record: "Rienzi," "Nero," "The Barber of Bagdad," "The Taming of the Shrew," "Fernando Cortez," "Merlin," "Mireille," "Masaniello," "Le Pré aux Clercs," "Dinorah," "L'Etoile du Nord," "Robert le Diable," "Si J'Etais Roi," "Le Postillon de Lonjumeau," "Le Voyage en Chine," "Les Dragons de Villars," "Paul et Virginie," "Die Weisse Dame" ("La Dame Blanche"), "Les Contes d'Hoffmann" (Offenbach's only serious opera), "Don Pasquale," "Lucrezia Borgia," "L'Elisir d'Amore," "Crispino e la Comare," "I Puritani," "La Gazza Ladra," "Un Ballo in Maschera," "La Forza del Destino," "I Lombardi," "Luisa Miller," "Ione" and "Il Guarany."

Many of these works we have far outgrown, but there are others which might well be revived in these days of eternal "Fausts" and "Carmens." "The New York repertory" is well known to every European impresario, and

is usually referred to somewhat contemptuously. However, as her Grace of Gerolstein observed on a memorable occasion, "Quand on n'a pas ce que l'on aime, il faut aimer ce que l'on a."

#### WE MAINTAIN OUR POSITION.

IN the teeth of hostile criticism we maintain our position in the matter of the Damrosch Opera Company. Audiences twice their present size may throng the Metropolitan Opera House, sentimental persons may nudge one another and remark with tears, "Did you see that attack in THE MUSICAL COURIER; when is that sort of thing going to end?"

We hear, *ad nauseam*, the plea of Walter Damrosch's extreme youth, of his musical gifts, of his great executive gifts, and, again, of his extreme youth. We refuse to consider these things as factors in the case, a very important case, which signifies nothing more or less than the prostitution of Wagner's music!

And Walter Damrosch knows that we tell the truth.

We have no quarrel with him; we have upheld him in a score of cases; we acknowledge his talents as a conductor, as a composer, above all as a shrewd business man. He foresaw the returning wave of Wagnerism and caught it on the topmost crest; he knew that New York, without opera, would accept any opera presented it, and here we make our point: Why, with all his artistic ideals, why, with the example of his lamented and gifted father, Leopold Damrosch, why did he not seek to give us only the best, instead of debasing a great composer; selling out to the enemy of greed and self-aggrandizement? We arraign Walter Damrosch on the score of giving us degraded versions of masterpieces. We charge Walter Damrosch with perverting the music of the master. We declare in open court that Walter Damrosch is not true to his ideals; that he has succumbed to the demon of greed, and not only done himself irretrievable injury, but has done harm to others by presenting mighty music in a profane manner!

In the heat of the combat, and when prosperity smiles on him, his friends will tell him he is a great young man, and that THE MUSICAL COURIER is a peevish fault-finder, but he knows in his heart that it is right; that it is fighting for the true and beautiful in art, and that even if he gains the whole world he will have lost his artistic soul.

We criticise Mr. Damrosch not because he is Mr. Damrosch, but because he is on the wrong track and because he listens to the advice of hucksters, not artists. He had everything before him; he had talent, opportunity, hosts of friends, and yet has he degenerated into a mere money-getting impresario.

As for his productions from the purely pictorial point of view read what Mr. Finck—an authority on Wagner—said in the *Evening Post* of last Saturday:

In all dramatic literature, with or without music; there is not a more poetic, romantic, and thrilling scene than the duel amid the clouds in Wagner's "Walküre." When Schopenhauer read the copy of this drama which Wagner had sent him, he wrote on the margin, "Clouds play the leading role." It is an open air drama, in the mountains, and cloud effects are indeed absolutely needed to carry out Wagner's notion that in his music dramas the scenery is as essential a part of the art work as the music or the poem. Here are Wagner's stage directions for the duel scene:

"The stage has darkened gradually; heavy storm clouds slowly float down over the background until they completely shroud the rocky walls, the ravine, and the high ridge. Siegmund disappears on the ridge in the dark storm cloud. Vivid lightning flashes through the clouds, a terrible thunderclap wakes Sieglinde. A flash for a moment lightens the ridge on which Hunding and Siegmund are now seen fighting."

Walter Damrosch is constantly lecturing to a group of admiring women in this city on the mysteries and beauties of Wagner's art works. Talk is easy; it is actions that count. Here in that duel scene, the climax of a splendid drama, he had a chance to reveal the beauty and power of Wagner's genius, not in words, but in deeds—deeds which



it was his moral and artistic duty to accomplish. But what did he do? There was not a cloud in all the "Walküre!" When the time came for the duel a creaking curtain of cheese cloth, naked and unadorned, was let down right in front of the mountain ridge—a curtain that a Hoboken audience would have hooted at in the cheapest melodrama. Then there were a few faint flashes of sheet lightning, no thunder—and that was all. It is not enough to condemn such shabbiness; in the name of art and justice to Wagner an emphatic protest must be made against it, especially when it is done by a man who is making a lot of money out of Wagner.

The truth, Mr. Damrosch; nothing but the truth! Alas, poor Wagner!

### DANCING AND RHYTHM.

IF the player or singer who goes to pieces on the mighty rock of rhythm were to turn to the dance for help—it is seldom too late, and it can never be too early to do this—he or she might develop the lacking sense with a subtle certitude and rapidity undreamt of by the dogged laborer at a keyboard. If many men and women of rich musical endowment had begun music with their toes instead of with their fingers we might have had fewer thwarted talents and a finer, more flexible condition of rhythmic virtuosity.

Pure ear, fine color sense, good voice or fluent fingers are but so much precious *dissecta membrae* without that rhythm which alone can bind into symmetry and compactness the various constituents of a musical talent. Yet on this score of rhythm many accepted virtuosi, all lamentably weak, and many aspiring students, feeling themselves unable to control what is the very rudder of music itself, are tempted to forego their art in despair.

We can find artists the world over who have never thought of dancing in any form, but if they be perfect artists they are rhythmic artists, and they would have made perfect dancers had they tried. We can find perfect dancers who have never studied a phrase of music, who know theoretically nothing, but we may be sure that should they try to master the technics of musical art the first thing present and predominant would be rhythm. Those who have become finished dancers have absorbed regular, fluent, truly accented movement, and regular, fluent, truly accented movement, and to disturb or overthrow rhythmic progress by spasmodic energy or variety would be an impossibility to their cultivated feeling for that versification in motion which the dance compels.

The spinning, automatic valse as played in most English-speaking countries, monotonous in the regularity of its ebb and flow, has nevertheless a virtue in the formation of steady rhythmic accent. But the fluctuating valse as danced by the Austrians embraces a rhythmic fluency and variety of infinite charm, as it is of sterling musical value. Dance music is not played in this country so as to call for rhythmic flexibility or contrast, but there is no reason why it should not be, or why in their own homes musical people should not imbue dance forms with the poetic expressiveness given them by a man like Strauss in Vienna, whose thousand and one followers abroad have in their turn created thousands and thousands of dancers whose control of rhythm is the very music of motion, and the most positive aid to the study of any musical branch.

The characteristic dances of different nations, Polish, Hungarian, Slavic, French, cover a volume of different rhythms which spell a liberal education. But it is not the systematic knowledge of a set of rhythms which, once set going, will swing along and carry themselves; it is the flexibility in handling a particular one, the facile adaptation in lending it variety, which counts, and for this we can have no better example than the valse. The valse of a Strauss, a Gungl or a Béla as danced in Vienna, where dancers yield with the most pliant feeling to the rubato, where a stroke of abandon on the part

of the orchestra is responded to with poetic spirit, where every expressive *ritardando* is yielded to with easeful grace, and the lingering cadence is delicately observed—this is a study in rhythm which, once learned, will give a musical command in no way so probable or delightful to acquire at a keyboard.

The progress in dancing is instinctive. With every muscle in play and the interest of response to inspiring music awakened, the rhythmic art is half consciously absorbed. If in the beginning simple metronomic accent can be sympathetically obeyed, the power to yield fluently to that variety which gives character and light to music will come in due course. And if the music student will have learned through every motional nerve and muscle to adapt himself to rhythm in the dance he will be capable to dictate rhythm later through whatever instrumental medium he may call his own.

The rubato, that eloquent weapon in the hands of rhythmic control and the pitfall of disaster where rhythm is angular or imperfect, is employed with poetic authority in the German waltz as danced in Vienna specifically. Here men and women execute insinuatingly, ravishingly with their feet fluctuant measures which they might never perhaps have learned to control had they begun with their fingers or a voice. But abroad everybody dances. They begin life with the dance, and train their steps to dance music played with a lyric feeling and an abandon which the mechanical revolution of the American dance has slaughtered.

There are a few Hungarian bands, however, in this country which, when they do not play for American dancing, but in a concert program, play with the sentiment, the variety and the piquant caprice of which the best dance music is susceptible. Why not learn to follow suavely their inspiration, if only as a guide to music study apart from the keen physical pleasure of bending in harmony with an idealistic music plan?

The home of the Strauss waltz is the home of music. Germany is a land of rhythmic virtuosity. How much music owes to the practice of the dance it would be hard to estimate, but certain it is that the effort to bring every movement into expressive obedience to a variant outline must succeed in developing a certain authority in the dictation of rhythm.

### NORDICA WILL NOT SING.

NORDICA is not to sing at the next Philharmonic Society concert. The *Herald Sunday* published this story:

Madame Nordica has been standing on her dignity again. A short time ago the *Herald* told how the prima donna had grievously wounded the feelings of the Boston Symphony Orchestra by likening them to a Kalamazoo band, and now she has had a tiff with the New York Philharmonic Society.

As to this latter affair it is a question which has the better of it—Madame Nordica or the Philharmonic Society.

R. E. Johnston, the music-agent, who had to retire from business recently on account of illness, looked after Madame Nordica's interests early this season, and it was he who agreed to furnish her to sing at the Philharmonic concert this month. When Mr. Johnston retired a question arose as to whether Madame Nordica had to fulfill the contract.

The prima donna raised her price to \$1,500 to sing at the concert and at the public rehearsal the day before. She ought to have \$1,000 on each occasion, she said, but she'd knock off the \$500. The Philharmonic Society couldn't see it in that light, though. They had contracted with Mr. Johnston for several soloists at a certain price for the lot, as it were, and—well, rather than disappoint their patrons they'd give her \$1,000. No. Madame Nordica had named her price—\$1,500; it must be that or nothing.

So the Philharmonic Society decided that it should be nothing, and engaged Miss Maud Powell as the soloist at their next concert.

And Madame Nordica? Well, she's out \$1,000. But what of that? She maintained her dignity.

Setting aside all the nonsense about dignity, we agree with Nordica in her determination to uphold the price of an American singer. If a foreign artist

is paid an extravagant amount, why not a native-born artist? Whether \$1,500 is too much or too little for two performances is not the question. What's sauce for the foreign goose should be sauce for the domestic gander. The funny part of the affair is the sudden tightening of the purse strings of the fathers of the Philharmonic Society. Has business been so poor that an American singer is haggled with as if she were a cozening tradesman?

The Philharmonic directors, or whoever decides these matters, are suddenly attacked by a fit of economy. It may be praiseworthy for such a body of poor men to practice this virtue, but to us it savors of penuriousness, not to say stinginess. Nordica sometimes goes wrong in business matters, but she deserves credit in this particular. Little danger of the Philharmonic indulging in the crime of high salaries. And yet their box office receipts will not be meagre this season. Thrift, Horatio, thrift!

### THE COUNTER-TENOR.

AN inquiry from San Francisco comes like the voice of bygone days. Not that the tenor referred to in the note is a relic of the past; on the contrary, he is still in his prime, so far as THE COURIER knows, and he still pleases English audiences as he pleased American audiences when he was here in 1892. But the term counter-tenor has passed somewhat into disuse; counter-tenor singing was at the height of its favor in Queen Elizabeth's time; nowadays the counter-tenor is not conspicuously in evidence save at Gregorian festivals. He has not a local habitation nor a name, except in a few English cathedrals and the societies associated with them.

The inquiry referred to reads as follows:

808 Greene Street, S. F., December 21.  
DEAR SIR—Will you kindly oblige a subscriber by giving a definition of a "counter-tenor?" A tenor singer of this city maintains that Lloyd, the great English singer, is a "counter-tenor." I am perfectly aware that he is not, but I should like to have your authority to back my statement.  
Yours truly, M. E. L.

Reversing the usual order of answer, we may first assure our correspondent that Edward Lloyd is not a counter-tenor. He has a pure, high lyric tenor voice, which makes his singing particularly acceptable in ballad concerts. He might be able to sing a counter-tenor part if necessary.

The most correct definition of a counter-tenor is the highest adult male voice, either a natural male alto, or a highly developed falsetto, the chest tones being in most cases a limited bass. In order to understand fully what the counter-tenor is, and his place, it is advisable to remember that there was in the sixteenth century an entirely different distribution of vocal parts from that of to-day. By the old system there were two divisions—Acute and Grave. The Acute included boys' voices before the natural change of timbre and compass; the Grave included all adult male voices from contrabass to high tenor, and the highest part in church music was always sung by the natural alto or high tenor; never by a woman's voice. For it was not until the seventeenth century that in part-singing any serious recognition was accorded to women's voices. Authorities state that after the Great Rebellion in England there was difficulty in obtaining choir boys, so that cornets were for a time employed to play the treble parts. As adult voices were easily attainable male singers learned to sing the low treble and alto parts in falsetto. This was the origin of the counter-tenor, a peculiar form of voice, which is unnatural, and is quite unnecessary in the modern arrangement of voices.

The counter-tenor has always been held in low estimation in Germany, more attention having been given to the cultivation of the rich boy contralto. The falsetto counter-tenor does not harmonize with a boy alto; but it is not unpleasant in combination with female contralto.

In the days of Playford, Este, Ravenscroft, &c., the melody was generally assigned to the tenor, and



down to a comparatively recent period writers on psalmody have contended that this is the right arrangement because so written the parts could be sung without difficulty by all—men, women, boys and girls. Below this *canto fermo*, or plain song of the tenor, was placed a bass, and above it the part called the counter-tenor, contra against tenor. "The custom, says Mr. Havergal" (the quotation is made by S. Curwen), "arose it seems from the desire to render unisonous singing in the congregation more agreeable in an age when psalms were sung with great energy by large masses of people; the men's voices predominating by their power would engross the ear, and clearly sustain the melody. The devout musician, leaving the melody to be sung with all simplicity and fullness, employed a few superior voices to encompass it with harmony. The process was analogous to that of an architect who substantiates and ornaments a plainly built edifice by making good the foundation to it, and then adding a new roof embellished in becoming style."

Even now may be heard in old country towns certain vocal tricks which will remind the listener of that old-time singing, when the counter-tenors were in force. A musical writer notes: "Mr. D—made the acquaintance of two old ladies in the North of England who were noted for their power of improvising a high part above the melody of the tune. This custom had been common, and it was always considered a sign of musicianship to be able to sing this part." Other evidence also is afforded by the preface to the "Psalmist" (1838), where occurs the following curious passage: "It is a common mistake of female singers in some parts of the country to sing the tenor part, leaving the air to male voices, for which it is not intended—and thereby causing an inversion of the harmony highly displeasing to the taste of a musician."

The absurd practice of calling women, girls and boys counter-tenors because they had a somewhat similar register arose very naturally from their all singing counter-tenor parts.

Some late writers on psalmody have argued that the arrangement of giving the melody to the tenor is the best way to secure good congregational singing now. They would follow the example given in Wharton's "Essay on Psalmody" (1791): "A singing master of sense and judgment selected ten persons with good tenor voices, and having instructed these in a certain number of plain melodies till they sang in time and tune, he placed them in different parts of the church. He next proceeded in the same manner with basses and counter-tenors. By degrees the whole congregation came to join with them, so as to approach as near as possible to perfection."

But the question is not worth arguing. The present arrangement of four part harmony is satisfactory, as all the four natural voices are thus rightly employed. The highest natural tone is that which should hold the melody. When the tenor sings the melody the effect is not pleasing, for, as Curwen points out, one factor in this style of singing, "an overwhelming mass of congregational unison, is absent, the ear seizes upon the highest part as melody, and we seem to be listening to a new and strange tune." If our opinion were asked as to the present value of the counter-tenor in a place of worship we might be inclined to answer "parabolically" by telling a little story from the Rev. S. Dunn's "Life of Dr. Adam Clarke": Wesley was once asked, "What is your opinion of instruments of music in a place of worship?" He replied, "I have no objection to their being there, provided they are neither seen nor heard." To this Dr. Clarke adds: "I say the same, only I think the expense of purchase had better be spared."

#### Manuscript Society Concert.

The second public concert of the New York Manuscript Society will be held this (Wednesday) evening in Chickering Hall.



#### AN EMOTIONAL ACROBAT.

PERHAPS you imagine because I play upon an instrument of percussion I admire that other percussive machine of wood and wire, the piano, or that I consider the tympanum an inferior instrument?

You were never more mistaken in your judgment. I despise the piano for being a shallow compromise between the harp, tympani and those Eastern tinkling instruments of crystal and glass, dulcimers and the cymbalum. It has no character, no individuality, no personality of its own. It is deplorable when heard in conjunction with an orchestra, for its harsh, hard, unmalleable tone never blends with the other instruments. It is a selfish instrument, and it makes selfish artists of those who devote a lifetime to it.

Bah, I hate you and your pianos! Compare it to the tympani! Never, never! It is false, insincere, and smirks and simpers if even a brainless, silly school-girl sits before it. It takes on the color of any composer's ideas, and submits like a slave to the whims of any virtuoso. I am disgusted and can restrain myself no longer. Here am I, an old, an old kettle drummer as you say in your barbarous English, poor, unknown, and forced to earn a beggarly living by thrumming dance tunes in a variety hall on a hated piano, often accompanying wretched singers, acrobats and all the riff-raff of a concert hall; concert halls where men puff vile tobacco smoke in my face, drink viler beer, get drunk, and over all a mist of vulgarity like a dirty pearl-colored cloud, I don't look at my music any more. I know what is wanted. I have rhythmical talent. I conduct myself, although there is a butter-faced leader waving a silly stick at us all, while I sit in my den half under the stage and thrum and think, and thrum and think, and think, and think and think.

Sometimes, seeing my white face, I am offered a drink of beer, but I am a Frenchman, and easily insulted. I hate beer. One night I remember being "behind," and one of the ballet, a wretched, scrawny girl, said to me: "Old man, you look tired; have a drink of whiskey! It will cheer you up and make you forget the old girl." I can see her wan face turn purple with fear as I beat her down with my fists. How they all screamed! and all I can recollect now is a sudden blackness and then—death!

I had fainted from rage, and the doctor told me I had heart weakness, to be careful and keep cool. The manager of the place scolded the girl for annoying. He had had me for many years. I was sober and never missed a performance, else it might have gone hard with me. As it was, the girls huddled together when I came near them, and touched their foreheads significantly. But I am not crazy: just a poor, sick old tympanist, in love with music and shuddering at a memory.

And what do you suppose I do with my mornings, for I have to rehearse every afternoon with odious persons, who splash their draggled lives with feeble, sick music? I stay in my attic room and play upon my tympani, my beloved children. I have three of them, and I play all sorts of scores, from the wonderful first measures of Beethoven's Fifth to Saint-Saëns' Arabian music. Ah! those men understood my instrument. It was no instrument of percussion to them. It has a soul. It is the heart of the orchestra. Its rhythmic throb is

the pulse of musical life. What are your strings, your scratching, rasping things! What signifies the blare of your brass, or the bilious bleating of your woodwind! I am the centre, the life giver.

From me the circulation of warm musical blood emanates. I stand at the back of the orchestra and sit as high as the conductor. Ah! he knows me; he looks at me first. How about the Fifth Symphony? You sneer no longer now. It is I who outline with mystic taps the framework of the story. Wagner, great, glorious, glowing Wagner! I kiss his memory. He knew the tympani and their noble mission in music.

Yes, I am an educated man, a college-bred man, but music and—a woman; well, never mind that part of it. Do you know Hunding's motif in "Die Walküre"? Ha! ha! I will give it to you. Listen! Is it not beautiful? The stern, acrid warrior approaches. And Wagner gave it to me, to the tympani. Am I crazy, am I arrogant, to feel as I do about my darling little dwarf children? Look at their beloved bellies, so smooth, so elastic, so resonant! A tiny tap and I set vibrating millions of delicate, ethereal sounds, the timbre of which to my ears have color, form, substance, nuance, and thrill me even to my old marrow. Is it not delicious? I ask. How it shimmers and senses about me! You have heard of drummed tears? I can make you weep, if I will, with a few melancholy, muffled strokes. The drum is the epitome of life. Sound is life. The first men bruised stones together and heard the first music.

I know your Herbert Spencer says differently, but bah! what does he know about tympani? Chopin would have been a great tympanist if he had not foolishly wasted his life at the piano. When he merely drummed with his fingers on the table Balzac said he made music, so exquisitely sensitive was his touch. Ah, me, what a tympanist was lost to the world! What shading, what delicacy, what sunlight and shadow he would have made flit across the stomachs of my little darlings on their tripods! No wonder I hate the piano, and yet, hideous mockery of fate, I play upon an old grand piano to earn my bread, garlic and wine. I can't play with an orchestra; it is torture for me. They do not understand me; the big, noisy boors do not understand rhythm or nuance. They play so loud that I cannot be heard, and I will never stoop to noisy banging. How I hate these orchestral players. How they scratch and blow like pigs and boasters! When I did play with them they made fun of my red hair and delicate touch. The leader could not understand me, and kept on yelling, "Forte, fortel!" It was in the Fifth of Beethoven, and I became angry and called out in my poor German (ah, I hate German, it hurts my teeth): "Nein, so klopft das schicksal nicht an die porte." You remember Beethoven's words!

Well, everybody laughed at me; I got mad, packed up my instruments and went home. Jack-ass! he wanted me to bang out that wonderful intimation of fate as if I were the milkman knocking at the door. I am a poet and play upon the tympani; the conductor and the orchestra are boors; vulgar beer swillers. But I do injustice to one. He was an Alsatian and spoke bad French. But he was an excellent bassoon player. He often called on me and we played duets for bassoon and tympani, and then together we read Amiel's journal aloud, and wept. Oh, he had a sensitive soul that bassoon player! He died of the cholera and I am alone.

After my failure as an orchestral player I gave a concert in this city, and played my concerto for seven drums and woodwind orchestra. The critics laughed me to distraction. Instead of listening to the innumerable rhythms and marvelous variety of nuances I offered them they mocked my agile behavior and my curious colored hair. Even my *confrères* envied and reviled me. I have genius, so am hated and despised. And yet these same



stupid critics went mad over the performances of a man who played upon the odious piano and whose hair is more flamingly scarlet than my own. Oh, the pity of it all! They couldn't hear the tenderness, the fairy-like sobbing made by my wrists, but listened with admiration to the tinkling of a piano, with its hard, unchangeable tone. Oh, the stupidity of it all!

But time will have its revenge. I shall not stir a finger either. When I die the world of tone will realize that a great man has passed away, after a wretched, neglected, uneventful life. I have composed a symphony, and for *Tympani* only! Don't smile, for I have explored the most fantastic regions of rhythm, hitherto undreamed of. Tone, *timbre*, intensity, rhythm, variety in color, all, all will be in it, and how much more subtly expressed than by your modern orchestra, with its blare, blow, bang and scratch. And what great thoughts I have expressed. I have gone beyond Beethoven, Berlioz and Wagner. I have discovered rhythms Asiatic in origin which will plunge you into midnight woe; rhythms, rescued from the Greeks of old, that will drive you into panting dances; rhythms that will make drunkards of sober men, warriors of cowards, harlots of angels. I can intoxicate, dazzle, burn, madden you. Why? Because all music is rhythm. It is the skeleton, the structure of life, love, the cosmos. God! how I will exult, even if my skin crackles in hell fire, when the children of the earth listen to my *Tympani* symphony, and go crazy with its sinister tappings.

I have led a shiftless, uneventful life, but I envy no one, for I am the genius of a new art—but stay a moment!

An uneventful life, did I say? Alas! my life has been one long, desperate effort to forget her; to forget my love, my woman, my wife. My God! My God! I can see her face now as it flashed across my senses at a provincial circus. It was in France, never mind where. I was a young man drum-mad, and went to the circus to beguile my time, for I couldn't practice all day, and I saw her—Mlle. Leontine, the Aerial Virtuoso of the Century, the playbills called her. She was fair and slim, and God had smiled into her eyes, for when she smiled at me I saw Him.

Am I blasphemous? No, I am only a poet. Her hair was the color of tender wheat, and her feet twinkled starwise while she walked. She was my first, my only love, my life and my wife. She loved me; she told me so soon after we became acquainted, and I believed her—I believe her now—sometimes when I strike softly the stomachs of my dear little children. We were married; there were no impediments on my side; my parents were dead, and I had a little ready money left. I gave it all to her immediately. She bought diamonds with it. "They were so handy in case of hard luck," she said, smiling. I smiled, too, and kissed her.

I kissed her very often, and was so desperately in love with her that I joined the circus and played the drums; hush, don't tell it to anyone, the side drums at that. I would even have played the piano for her, so frantically did I adore her. I was very proud of my wife, my Leontine. She did a tremendous act on the trapeze. She swung, then made a flying leap across the tent and caught on a bar, and every time I gave a tap on the big drum just as she grasped the trapeze. Oh, it would have made your blood shiver to see her slight figure hurtling

through space and landing safely with my rhythmic accompaniment. And how people cheered and what crowds flocked to view the spectacle! In some towns the authorities made us use nets for safety; then the crowds were not nearly as large. People like risks. The human animal is happy when it smells blood. Leontine noticed the decreased attendance when the safety nets were used, and begged the manager to dispense with them when he dared.

He almost always dared, for he loved money as much as she loved fame. She was perfectly fearless and laughed at my misgivings, so we usually did the act without nets.

We had reached Rouen in our wanderings through the provinces, and I mooned about the quaint, old town drinking in the cathedral, and plunged into a happy reverie, for I was happy, happy all the time. Leontine was so good, so amiable, so true. She associated with none of the women of the circus, and with none of the men, except the manager and myself.

The manager had reared her, for she was a foundling. She told me this at the beginning of our intimacy. We often played games of picking out the handsomest houses and chateaux we passed, pretending her parents lived in them. She was very jolly, was my little Leontine. She was with me nearly all the time, except when practicing her difficult feats; this she did in company with the manager, who attended to the ropes and necessary tackling. He was a charming fellow and very obliging.

One day I overheard a conversation which altered the currents of my life. I was sitting half asleep in the spring sunshine, with my back to one of the tents, awaiting Leontine's return to déjeuner. She was, as usual, rehearsing, and I was composing and dreaming. Suddenly a laugh aroused me, then I heard a woman's voice say:

"But the young idiot never will discover them; he is too blind and too fond of drumming."

I pricked up my ears. Another woman answered, and in a regretful tone:

"See what it is to be fascinating like Leontine; she gets all the boy's money and has the manager besides. She must earn a pretty penny."

I sat perfectly cold and still for several moments, then managed to wriggle away. I can give you no account of my feelings now, so many years have passed; besides I don't think I felt at all. Every day I became more and more thoughtful, and Leontine and the manager rallied me on my silence. I did not lose my spirits. I was just quiet and very watchful.

At last I made up my mind that it was time to act. We went to Lille and gave there our usual display. I had not seen Leontine all day, and when the evening came I sent a message telling her I was not hungry and would not be home for supper. I could be a hypocrite no longer.

In the evening the regular performance was gone through. I was in a gay humor, and the men in the orchestra laughed at my wit, saying I was more like my old self. My wife's aerial act came last on the program, being the event of the show. What a brilliant house we had. I can smell the sawdust, the orange peel yet, see the myriad of laughing faces and hear the crack of the ring-masters' whips, the cries of the clowns, and crash of the music.

"She comes, Leontine comes!" shrilled a thousand throats.

Into the ring she dashed on a milk white horse and, throwing off her drapery, stood bowing her acknowledgments to the bravas of the audience.

What a graceful figure she had and how lovely her face looked, framed in soft curls, as she clambered aloft to her giddy perch. Breathlessly every one saw her make her preparations for the great flight through the air. The band became silent; all necks were strained as she swung lightly into space, to and fro, increasing the speed so as to gain the necessary momentum for the final launch.

Off she flew like a thunderbolt—bang went my drum—a moment too soon. The false unaccustomed rhythm shook her nerves and she fell with her face toward me.

There were no nets.

Later I saw the manager. He was in his room, his head buried in pillows. I tapped him on the shoulder; he shuddered when he saw me. I said: "Tis you who should wear black."

#### Corinne Moore-Lawson.

Mrs. Corinne Moore-Lawson will give a song recital at the Waldorf-Astoria on the afternoon of March 8, at 3. Mrs. Lawson will give the entire program herself, playing her own accompaniments. A versatile artist is Mrs. Lawson, as may be seen from the following program:

Oh, Had I Jubal's Lyre.....	Händel
Norwegian Shepherd Song.....	Sixteenth Century
Love Has Eyes.....	Old English
Nymphs and Shepherds.....	Purcell
Trennung.....	Ries
Die blauen Frühlingsangen.....	Reis
Der Schumacher.....	Bungert
Im Herbst.....	Franz
Abandon.....	Gregg
Villanelle.....	Del' Aqua
Thy Beaming Eyes.....	MacDowell
Midsummer Lullaby.....	MacDowell
The Robin Sings in the Apple Tree.....	MacDowell
Love Is a Rover.....	Horatio W. Parker
The Song of Three Little Birds.....	Horatio W. Parker
In the Merry Blossom Time.....	Arthur Bird

#### Innes Band in Baltimore.

This extract is from the notice of a Baltimore paper, the paragraphs descriptive of the success of the great Innes Band and its vocal soloist, Mme. Rosa Linde:

The magic name of Innes and the fame of his magnetic band, added to the celebrity of our own Garlands, drew a large audience at the Music Hall last night. The appearance of the master leader called forth the most enthusiastic applause. He bowed his acknowledgment as he stepped to explain that, in place of the overture, "Fest," announced for the opening number, he would substitute the overture "1812" as a more pleasing composition from the matinee program. Such conceptions deserve the "Parquet of Kings," and are worthy of the musician's highest praise. Nothing could have been more exquisitely rendered, nothing more completely satisfying, to judge from the hearty and continued applause. Innes has been counted Damrosch's rival, but listening to two such truly great conductors, it would seem impossible for one to be second to the other.

Innes possesses a divine spark which he communicates to the men under his baton, and, inflamed with the fire of their leader's inspiration, they produce melodies more than entrancing, well-nigh marvelous. The cornet solo, "Souvenir of Prague," by Emil Keneke, was skillfully rendered, and was followed by Weber's "Invitation to the Dance," by the band.

Mme. Rosa Linde sang an aria for contralto, from "Samson and Delilah," very acceptably, and to an encore responded with a gay and pleasing air, which always wins recognition. The "Dance of the Hours," from "Giacconda," performed by no other band, was beautifully interpreted, as were the scenes from "Faust."

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Innes' two-step march, "Love is King," was given its first performance, and, played by such a band, with Innes himself in a trombone obligato, the work seemed not unworthy the genius of the "March King," and on the wings of melodies so bewildering one is borne away to realms where discords are unknown.—Baltimore American, February 2, 1898.

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## Albert Lockwood's Concert.

THAT the young American virtuoso, who appeared in public here for the first time last season, has improved since then was very evident from his playing at the Madison Square Garden Concert Hall, Thursday evening last, when he interpreted, with the assistance of the Seidl Orchestra, the exacting program given below. Whether he has yet equaled the expectations of his friends is another matter. As he is conscientious and endeavoring to reach a high point of excellence, it is probable this question matters less to him than his own estimate of himself. Fortunately, Mr. Lockwood is not so great an egotist as to consider himself a second Liszt. But he may well congratulate himself on being already equal to a great deal of the best music.

Overture, The Bartered Bride.....Smetana  
Concerto, A minor.....Schumann  
Ballade, Edward.....Brahms  
Pastorale.....Scriabin  
Barcarolle.....Chopin  
Andante Cantabile.....Tchaikovsky  
Concerto, G minor.....Saint-Saëns

Considering his solos he was at his best Thursday evening in the Brahms Ballade and the Scriabin Pastorale; he played the former with understanding and appreciation of color and the latter with technical clearness and neat phrasing.

The Chopin Barcarolle was less satisfactory, probably because Mr. Lockwood has devoted himself so assiduously to technic that he has lost sight momentarily of the equal necessity for emotional culture. All rules, all preconceived theories must be abandoned when it is a question of playing Chopin properly. Only a past master in piano playing can give the dynamic values, the harmonic relations, the fairy-like filigrees of that wonderful tonal poet. And no amount of culture either will enable one to grasp the mysteries of Chopin unless the predisposition to romantic music exists in the nature, together with the substratum of solid reserve which will assert itself in withholding undue sentimentality from the Chopin poems. But not to write an essay on Chopin, we return to the concert.

The Schumann concerto was much less pleasing than the Saint-Saëns' concerto. The allegro vivace, however, revealed considerable brilliancy, and balanced to some extent the lack of feeling in the allegro affettuoso. The Saint-Saëns concerto, taken all in all, had an interesting interpretation, particularly the scherzando movement, that aroused a wave of enthusiasm which did not easily die away. The concert, it will be seen, was progressive in value, and numerous recalls testified to the interest of the audience.

## Emanuel Schmauk's Sunday Services.

At the Church of the Holy Trinity, West Twenty-first street, on Sunday evening last, the evening service included an arrangement for voices, violin, 'cello and organ, by Emanuel Schmauk, organist and director, of Reinicke's "The Lord Is My Shepherd," and a cantata of P. A. Schuecker, "The Desire of All Nations."



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## Miss Katharine Campbell's Concert.

MISS KATHARINE CAMPBELL, pianist, a talented pupil of Alexander Lambert, gave a concert on Tuesday evening, February 1, in the concert hall of the New York College of Music, with the assistance of David Mannes, violin, and Emilio de Gogorza, baritone. This was the program:

Sonata for piano and violin, op. 8.....Grieg  
Aria, Dio Passento.....Gounod  
Mr. de Gogorza.

Piano solos—  
Prelude.....Raff  
Valse de Concert, A major.....Moszkowski  
Miss Campbell.

Violin solos—  
Romanza in F.....Beethoven  
Hungarian Dance.....Brahms  
Trauerlied.....Schumann  
Le Menestrier.....Weinawski  
Mr. David Mannes.

Piano solo, Polonaise, A flat.....Chopin  
Miss Campbell.

Songs—  
En chemin.....Holmes  
Alleluia d'Amour.....Faure  
Mr. de Gogorza.

Piano solo, Rhapsodie No. II.....Liszt  
Miss Campbell.

Accompanists: Miss Madeline Mannes and Conrad Kind.

Miss Campbell is a young artist of fruitful promise, highly intelligent in her interpretations and possessed of a great deal of temperament. She has a brilliant technic, marked by that remarkable fluency and polish which are to be found with every Lambert pupil. What a technic it is, and where are the students away from Lambert who can play with the same facile accuracy and finish?

The Moszkowski valse Miss Campbell played with grace and excellent rhythmic sense; the Chopin Polonaise was full of spirit, and here Miss Campbell showed judicious feeling in the building of her climax, which was effectively done. She gave the Liszt Rhapsodie with vigor and dash, and her command of contrast was artistically felt. With Mr. Mannes her performance of the Grieg sonata showed sympathy and discretion in ensemble work; indeed, taken as a whole, Miss Campbell's performance was most satisfying. She is a worthy representative of the Lambert clear-fingered, artistic school.

Mr. Mannes played musically, with the serious underlying purpose which carries true meaning and leaves a lasting impression behind. Mr. de Gogorza sang delightfully, and brought down the house, as usual.

There was a good, critical audience, and Miss Campbell and her associates may be congratulated on a success.

## Hungarian Band of "Black Hussars."

Rudolph Aronson and Dr. Leo Sommer have just arranged for the appearance in this country of the famous "Black Hussars" Hungarian Band, under the direction of Olah Pali. They will arrive from Budapest to-day (Wednesday), February 9.

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## Warning!

MUSICIANS in this city have been approached by parties representing themselves as solicitors of a paper called *The Musical News*. *The Musical News* title and goodwill were purchased by THE MUSICAL COURIER Company from its former proprietors, located at the time in Carnegie Music Hall, where they issued that publication on the pretence of having a large circulation, whereas the paper had virtually no subscribers at all. These men succeeded in securing a good deal of money from musical people in this city through their association at the same time with the musical agency business, which was as unsubstantial as *The Musical News* itself.

This whole story is one of the unpublished chapters of the history of musical history in this city, and some day the full story will be published.

One of the partners of this combine is still at large in the musical field, but it is not known whether he has revived the original publication, which under the law is the property of THE MUSICAL COURIER Company.

In case musicians are approached by solicitors of *The Musical News* the former may secure any information necessary by addressing this office.

## Haarlem Philharmonic Society.

The second concert this season will be given Wednesday evening, February 16, in the Waldorf-Astoria Concert Hall.

## Michael Banner—A Correction.

David Levy, representative of the violinist Michael Banner, writes to correct a statement written by our Berlin correspondent, Mr. Liebling, which announces that Mr. Banner has been made first violin of the Bereny orchestra. Mr. Banner has been made, instead, soloist of the orchestra.

## Adele Lewing.

Adele Lewing plays at Princeton with the Kneisel Quartet on February 14.

## A Good Danish Teacher.

Carl Le Vinsen, who was for years at the head of the vocal department in the Royal Conservatory at Copenhagen, Denmark, and subsequently engaged by Theodore Thomas, Leopold Damrosch and Gilmore as soloist to tour the United States, has been since his marriage to Mme. Florenza d'Arona the secretary of her artistic affairs. Madame d'Arona's success is, however, now reaching such proportions that a manager has had to be engaged and Mr. Le Vinsen has resumed vocal teaching. Realizing the importance of the "d'Arona Special Teachers' Course" Mr. Le Vinsen has added the d'Arona method to his own and will prepare any pupil for Madame d'Arona who may desire from her finishing lessons.

This course of Professor Le Vinsen is a guarantee of success. He has had wide experience, both as teacher and singer, and has given to the world some of the best artists now before the public, notably Oscar Hartvigsohn, of Hamburg Opera fame, who was one of the successes of the Metropolitan Opera House two seasons ago, under the management of Abbey & Grau.

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BOSTON, Mass., February 6, 1896.

IN my letter to THE COURIER last week I spoke of a pessimistic critic of "twenty hard seasons." The compositor made me say "twenty hard lessons." And allow me to suggest to him that "Americans" and "Americana" are not one and the same word.

I humble myself in dust and ashes. In naming the female violinists who have appeared at Symphony Concerts in Music Hall I forgot to mention the name of Miss Maud Powell, who played Bruch's G minor concerto, with the orchestra under Mr. Gericke, March 5, 1887. I have such respect and admiration for Miss Powell that I regret my inaccuracy the more keenly.

Please let me quote this remarkable paragraph from the circular of an organist in this city, who proposes to give a series of recitals:

"The organ can never be popularized by the efforts of the so-called legitimate school of players, with whom mere mechanical accuracy supersedes the essential qualities of artistic feeling and sympathetic appreciation of emotional life of a composer's conception; whereas, music of the most varied type can be interpreted on the organ in a manner thoroughly in accordance with the ethics of art and rendered attractive to the public at large."

I have not yet seen the program of the first recital. I hope it will begin with the overture to the Bronze Horse and close with a grand fantasia on

"Enjoy yourselves!"

Gents, keep yer razors in your inside pockets."

The *Mercure de France* for January contains a setting of Verlaine's "Chanson d'Automne":

Les sanglots longs  
Des violons  
De l'automne.

The music is by Georges Flé—and it is an exceedingly simple, artless song.

This reminds me that I was told the other day of incidental music by Léon Dubois, second conductor at the Monnaie, Brussels, to Maeterlinck's "Mort de Tintagiles." Is there any such music? I have hunted through volumes

of "Le Guide Musical" in vain, although I found an announcement of a performance of the play at the Maison d'Art in March, 1896.

I came across the mention of an overture by P. de Bréville to Maeterlinck's "Sept Princesses."

I also found that in 1895 (June) Miss Georgette Leblanc sang "Dansons la gigue," words by Verlaine, music by Charles Bordes. Kufferath spoke of "the remarkable intensity of expression" in the music, and then added: "What a different kind of intensity would Yvette Guilbert put into this 'Dansons la gigue,' without the violent and raucous cries which Miss Leblanc considers as the true expression of bitterness."

My friend Mr. Bullard, the music critic of *Time and the Hour*, said in that weekly February 5: "By the way, the overture to 'Gwendoline' is so exceedingly difficult as to be well-nigh unplayable, even by modern virtuoso orchestras. I do not know that it has ever been played. Perhaps the Boston Symphony Orchestra might attempt it."

My dear sir, the Boston Symphony Orchestra played the overture to "Gwendoline" in Music Hall, Boston, October 24, 1896, and again November 21, of the same year.

The program of the fifth Kneisel Quartet concert (January 31) was as follows:

Quintet for piano, two violins, viola and 'cello, A minor, op. 38..... Foote (MS. first time.)

Quartet, C major, op. 59, No. 3..... Beethoven Octet for two violins, viola, 'cello, double bass, clarinet, bassoon and horn, F major, op. 166..... Schubert

I often wonder what Mr. Foote would have made of himself as a composer if he had been caught young and had learned his trade in a European city. I do not mean to say that a man of natural musical gifts cannot now develop them in this country. I also realize the fact that a foreign conservatory is not necessarily a guide, philosopher and friend to a young American composer. But when Mr. Foote began his studies the conditions in this city were not as favorable as they are to-day. Neither orchestral nor chamber music was cultivated with so much intelligence. There was no Symphony Orchestra, there was no chamber club of the first rank.

I have written in times past unfavorably concerning Mr. Foote's more ambitious works. I do not like these same works any better to-day. I regard them as manufactured in a parochial factory for a parochial market. They were honestly made, but I saw and still see no excuse for their existence.

His latest suite for orchestra and this new quintet show him writing with greater freedom. They display more musical feeling. The quintet is for the most part more than amiable music. The scherzo is delightful throughout, a pleasure from beginning to end. It is spirited, graceful and of an individual distinction that rarely characterizes his compositions. The opening movement, allegro giusto, is spontaneous thematically, and there are passages of breadth and true passion. The second move-

ment is less interesting; the treatment is more conventional—conventional in a modern fashion. The finale, after one hearing, seems scrappy and perfunctory. I should have enjoyed the work still more if the piano part had not been played by the composer; for Mr. Foote the pianist is below Mr. Foote the composer.

The other numbers of the program were finely performed. The quartet was assisted by Messrs. Pourtau, Hackebarth, Litke and Keller.

\* \* \*

Miss Josie Hartman, of New York, made her first appearance in Boston as a pianist February 2. I believe this was her first public concert. For the past six years she has studied in Frankfurt, at the Hoch Conservatory, under Ernst Engesser, and in 1896 she played in competition for the Mendelssohn stipendium in Berlin, when she took a second prize. She is about twenty years old.

She played with Miss Olive Mead the "Kreutzer Sonata," and her solo pieces were a pastorale and capriccio, by Scarlatti; Liszt's arrangement of Bach's organ fugue in A minor, a scherzo by Mendelssohn, a nocturne by Schumann, Brahms' rhapsody in G minor, Chopin's A flat etude and F minor fantasia and Liszt's E major polonaise.

She is a pianist of well-founded mechanism. She has strength when it is required; her touch is delicate in arabesques; her runs are clear and even; her chord attack is full and precise. She has faults, but they are the faults of youth; they come from an indisputable musical temperament that is not yet firmly and wisely controlled. Thus she is not always rhythmically steady; and her sense of proportion is not always just. She should first of all learn the value of repose. Now that she is away from pedagogic influence she should listen to her own playing in cool, critical spirit. She has a true talent for piano playing, and success is within her grasp if she will learn to be the master and not the slave of her emotions.

Miss Mead played an adagio, by Viexemps; Zarzycki's mazurka, and St. Lubin's arrangement of the larghetto from "Lucia."

\* \* \*

The program of the Fourteenth Symphony Concert (February 6) was as follows:

Symphony No. 6, Pathétique..... Tchaikowsky Concerto for piano, No. 2..... Tchaikowsky Overture, 1812..... Tchaikowsky

The second concerto by Tchaikowsky was first played here—I believe in its original form—by Madeline Schiller at a concert of the Harvard Musical Association, in 1882. Mr. Apthorp said in the program-book of last night that the second edition of the score is "revised and shortened according to the composer's directions by A. Siloti," and that his own analysis was written with reference to further cuts made by Mr. Siloti.

Mr. Siloti made his first appearance in Boston last evening with great success. The concerto itself does not seem to me a work of large merit. The second movement, with a solo for violin and counter figures for a solo 'cello, is salon music of refined character. The finale is effective in a theatrical way, and the approach to triviality

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is blocked ingeniously by rhythmic or harmonic device. The concerto does not call upon the pianist for display of deep thought or any profound emotion; nor is there much, if any, opportunity for an exhibition of sensuous charm.

Mr. Siloti played with superb, inimitable elegance. His tone is peculiarly individual. His strength does not lead him to abuse of fortissimo, but it vivifies his pianissimo, which is marvelously distinct in its delicacy. The ease and the modesty of the player disguise his astounding technique. His legato is as distinguished as his staccato and "non legato." All of his technical equipment is musically employed. I do not find him a cold player. In this concerto the pianist should not be unduly eloquent or sentimental. Mr. Siloti showed taste and sense in recognizing the demands of the concerto and not pretending to hear demands that do not exist.

I hear that he thinks of giving a recital with a program that will include pieces by little known Russian composers. It will then be time to speak more at length about his art. It is enough to say that last night he gave the wildly enthusiastic audience rare pleasure from the beginning to the end of his performance.

\* \* \*

A Paris newspaper, reviewing a late performance of Tchaikowsky's "Pathetic" symphony by Lamoureux's Orchestra, spoke of the work as "a cleverly orchestrated banalité." And Mr. Amédée Boutarel described it as une œuvre savamment ennuyeuse et sans réelle originalité. It's a mad world, my masters!

I find the third movement, the march that is despised by many, greater and greater, each time I hear it. It is the cornerstone of the whole structure. This march—call it vulgar or flippant if you find comfort in so doing—is the crowd's tribute—it is the glorification of a hero. Hear the shouts of the bare-headed, sweating mob! Cannon boom, the bells are rung, banners are flung to the breeze, there are decorations, diplomas, medals, costly gifts. Or perhaps it is the coronation of a ruler. The cup of success is overflowing. And what is it all worth? The stroke of the gong in the finale gives the answer.

The glories of our blood and state  
Are shadows, not substantial things.

The march prepares the dirge. Without the former there would be no excuse for the latter. The pathetic irony is in this very march. The first movement may be the strife between middle-aged pessimism and thought of sensuous youth; the second movement may be the rigid attempt to be gay at any cost. This is as you please, as you are moved by the music. But the contrast between the third and fourth movements was as deliberately planned as it was wondrously carried out.

PHILIP HALE.

#### Miss Kate Chittenden at Vassar.

Miss Chittenden has been engaged for the piano department at Vassar College, Poughkeepsie, spending some time there each week. Professor Gow has long wanted this.

#### New York Chamber Music Club.

The third and last concert of the series occurs next Saturday evening, February 12, in the Banquet Hall, Hotel Savoy, with this program, Frau Johanna Gadski assisting:

Trio, op. 15, G minor.....	Smetana
Songs for Soprano—	
Gretchen am Spinnrade.....	Schubert
Der Engel.....	Wagner
Willkommen.....	Franz
Der Nussbaum.....	Schumann
Sudden Lights.....	Damrosch
(Dedicated to Mrs. Gadski.)	
Trio, op. 97, B flat major.....	Beethoven

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CHICAGO OFFICE THE MUSICAL COURIER,  
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A WHISPERED rumor has been industriously circulated that at the Chicago Convention during the recent meeting federating all the musical clubs of the country into one little organization, the ballot-box showed 131 ballots, when the utmost legitimately obtainable was but 101. However, the session, voting and all other incidentals, were conducted by women. Therefore, anything is possible and even probable. The press was rigorously excluded; but, as nearly one hundred women were present, the precaution was needless and unnecessary, for, as everyone knows, one woman is equal to a cordon of reporters any day.

It will be noted that the Federation includes all amateur musical clubs, provided they are "officered by women." "Great Heaven!" as I heard a man remark, "as if a fellow was not officered sufficiently by woman at home without being officered by women at his club!" And I am inclined to believe there is a good deal of truth in the statement; more especially since becoming acquainted with some of the methods of the ladies belonging to the Federation.

A statement on behalf of some of the ladies of the Amateur Musical Club of Chicago is not calculated to enhance their prestige. One is reported to have said that "Mrs. Sutro is trying to get even for her defeat at the convention." Another is quoted as saying the "Amateur Club of Chicago paid as much attention and extended all possible hospitality to the delegates," and a further statement is made that the club expended \$107 for the use of the hall during the visit of the Federation. Now there is a considerable balance of the truth lying about somewhere. Is it not a fact that the rent of this hall was included in the yearly agreement made by the Amateur Club with the proprietors of the building? Is it not also a fact that the Amateur Club could have voted money for the entertainment of the delegates, and that it was an easy matter to have extended hospitality had the visiting acting president conformed to the wishes of the clique and shown herself a willing tool in the hands of a money making, managerial scheming faction?

No; Mrs. Sutro was opposed to the plan or the Chicago would-be autocrats, and both she and Mrs. Clara Korn, the well-known New York composer and pianist, suffered humiliating indignities for the unequivocal position they took at the convention. Mrs. Sutro and her tried and trusty aide, Mrs. Korn, did not hesitate to exhibit their hostility to the managers and promoters of the various Western and Northwestern districts who were fighting in their own interests to the detriment of the Federation at large. It is a mystery to many people how Mrs. Clara Korn eventually became elected vice-president of the Eastern section, as she vigorously denounced Mrs. Theodore Thomas' work at the first session, and had thereby antagonized many musical Chicagoans.

It is for the good of the Federation if a woman of Mrs.

Korn's judgment and integrity consents to retain the vice-presidency, as the Eastern end at least can be kept in the straight and narrow path. As Mrs. Korn is a composer and publisher and needs all the friends possible in the musical community, it was no small tribute of affection and admiration for Mrs. Sutro when she risked the enmity of many women who might possibly be powerful influences in music. But Mrs. Korn's devotion to the cause of Mrs. Sutro is the one bright spot in the unpleasant surroundings and circumstances of the Federation of Musical Clubs.

To this much mixed organization there are three distinctive parties. First, Mrs. Sutro and Mrs. Korn, fighting for might and right, working for the honor of the Federation and endeavoring to gain for it universal respect; second, Mrs. Russell Dorr, a rabid antagonist of Mrs. Sutro ready to vote for anything or anybody so long as it was not Mrs. Sutro. (Mrs. Dorr professed the greatest loyalty and affection for Mrs. Theodore Thomas, but at the same time expressed great opposition to the managerial agency business proposed for Mrs. G. B. Carpenter.) Third, Mrs. G. B. Carpenter, with sundry amateur club women, Mrs. Chandler Starr and Mrs. Theodore Thomas wielding a powerful influence in favor of the managing agency for Mrs. Carpenter, each for herself and "the devil take the hindmost." Result, ignominy and humiliation for the brigade of amateur ladies against whom our Eastern visitors contrasted nobly. Entirely dignified with grace and repose of manner, Mrs. Sutro and Mrs. Korn, though defeated, remained in the assembly as conquerors.

Now there is a point at issue which seems to be overlooked. How can the so-called Amateur Club of Chicago be admitted to membership of the Federation. An amateur musical club is composed of musicians and persons interested in music for pleasure without profit. In the Amateur Club of Chicago there are dozens of members who sell their services for a consideration. There are teachers, church singers, concert singers, professional pianists, violinists, accompanists, &c., who became affiliated with the club because of the opportunity afforded them to display their different accomplishments, and for the opportunity of obtaining a hearing before the moneyed associate members who occasionally engage artists for musicales.

Bah! Has not the Amateur Musical Club become a farce? Is it not an aggregation of women who pay \$3 yearly with the idea of posing as the stars of Chicago's musical circles, and to whom the desire of self-advertisement has taken the place of musical knowledge or artistic advancement, and who give up their minds and permit themselves to be legislated for by a professional manager?

\* \* \*

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of extreme importance, and shows the courage and spirit of our great organization to immense advantage. The past two years have been records in the way of success, progress and prosperity of the Apollo Club, and toward which President Angus Hibbard has done so much to advance. That the Chicago Club was the first to obtain the American rights for the production of Villiers Stanford's requiem seems to justify the oft-made assertion that the Apollo Club, of Chicago, is the greatest organization of its kind in America.

\*\*\*

The Chicago Orchestra will not be heard again until February 15, when it will assist Clarence Eddy, the distinguished organist, at his concert.

Miss Millar, the manager, has recently returned from a successful Eastern trip, where most advantageous engagements were made for the orchestra in New York, Philadelphia and other cities. This week Theodore Thomas and the Chicago Orchestra fulfilled engagements in Louisville, Lafayette, Nashville, Terre Haute, and will not resume the usual series in Chicago until February 18, when Henri Marteau makes his reappearance after an absence of three years.

Pianists, piano players and piano students (there is a wide difference in these) will doubtless muster in large numbers in the Auditorium February 15, when Leopold Godowsky makes his principal appearance this season. He will play the Saint-Saëns' G minor Concerto, Concert Etude, by Liszt, and Chopin's C sharp minor Scherzo. He will also play his own Moto Perpetuo, which is a composition to be classed with the works of great masters. Godowsky, coming from Europe to this country for a short tour, in the present state of his genius, would create a furore; living in this country we accept him as any other ordinary mortal. And yet he has far surpassed the predictions made in his boyhood when critics proclaimed him one of the greatest living musicians.

By the eminent musicians he is recognized as an authority, not only on piano playing, but on the intellectual and emotional side of musical interpretation. At his recitals Eddy, Middelschulte, Matthews, Goodrich, Bendix, Spiering and others famous in our Western musical community congregate, and one and all recognize the presence of a genius. He seems to analyze, to find the strong points of a work, he grasps a composition in a manner which few can hope to do. Who, in listening to Godowsky, has not wondered if there is not some school in which, above others, he is master. But be it Brahms, Chopin, Beethoven or Bach there is no school in which he is not perfectly at home. And still he is said to be a greater composer than pianist.

Chicago being ambitious for fame as a musical centre it was not to be supposed that one visit from Pugno would suffice. The celebrated French artist is to be heard next week in two piano recitals in Steinway Hall.

\*\*\*

The usual packed audience attended the concert given by the faculty members of the Chicago Musical College last Tuesday. So often have the arrangements for entertainments, as managed by the Ziegfelds, been descanted upon in these columns that it is difficult to find any further expressions of praise for the excellence of their latest concert.

Maurice Rosenfeld and Walter Knüpfer were the pianists, each contributing to the success of the program. They are both bright members of the piano department, and are performers of intelligence and power. Bernhard Listemann played a violin concerto in G, still manuscript, written by Franz Listemann. The work obtained many

enthusiastic admirers, and the artist, who is one of the greatest violinists of the day, had an ovation at the conclusion of his performance.

The newest artistic importation of the Chicago Musical College, Felix Borowski, is evidently more than a violinist, pianist and composer. He is a conductor of no mean ability, and some of the best results of the evening were obtained by the English-Russian composer, who succeeded in his orchestral leading, whether in the accompaniments or in the numbers for orchestra alone. There is every reason for the management of the college to congratulate itself felicitously upon Mr. Borowski. Vocal numbers were supplied by John R. Ortengren, who sings delightfully. Franz Wagner, cellist, and Miss Shorey, completed the list of artists taking part in one of the best concerts given at Central Music Hall during this season.

\*\*\*

William H. Sherwood and Wilhelm Middelschulte were heard at Central Music Hall on Wednesday. It has been said and truly that Sherwood never played better than during the present season. His performance this week justified the remark, for he created a marked impression on an audience not remarkably musical. Interest was awakened and maintained in all his work, and in where he gained the greatest acclamation it would indeed be difficult to state.

Mr. Sherwood is the great American pianist, and the great American pianist he will remain against all comers. The program of this concert was somewhat of the variety order, as it included so many different orders of musical and dramatic talent. Last but one of the most interesting numbers was the one act farce played by some pupils from the Hart Conway School of Acting. The enunciation, phrasing and acting of these young players is most excellent, and as I have had occasion before to remark the training they receive under the direction of Mr. and Mrs. Hart Conway has the effect of producing finished actors.

\*\*\*

Harriet Dement Packard, singing in the Auditorium, displayed her splendid voice to advantage, and gave evident satisfaction. She has prepared a series of really beautiful song recitals. One devoted entirely to the works of Rubinstein; another to those by Grehg; a third to American composers, including compositions by Jessie Gaynor and several songs dedicated to her by various Western composers, among whom may be mentioned Adolph Rosenbecker. A fourth recital comprises songs by Chaminade, a prize song of Gumbert's, which, I believe, is, so far as America is concerned, exclusively known but to Mrs. Packard, and others by modern French composers. Prefaced to these recitals is a small introduction, in which the singer tells in a short, concise way an interesting account of the composer. Harriet Dement Packard speaks remarkably well in an educated, polished manner, and consequently the recital lectures should prove popular, especially to audiences desiring cultured and refined entertainment.

\*\*\*

Miss Jenny Osborn's singing with the Apollos in Chicago led to other big engagements. She had so far the principal engagement in Milwaukee, and now is to be heard in St. Louis with the Choral Symphony Society. And yet there are people found to say local artists and America-taught artists are at a discount!

The engagement of Max Bendix as director of the violin department of the Chicago Conservatory is announced. This is one of the strongest moves ever made

by the management of this institution, and now the faculty, which includes Godowsky and Eddy, is one of extraordinary power.

At the concert given by the pupils of Mr. Bendix on Thursday in Steinway Hall there was evidenced remarkable talent enhanced by remarkable teaching. Max Bendix is famous for his method of instruction, which his pupils well demonstrated in the following program:

Fantaisie Caprice.....Vieuxtemps  
Miss Juna Sparling (Chicago, Ill.)  
Fantaisie Pastorale.....Singlet  
Miss Gretta Cox (Evanston, Ill.)  
Souvenir de Bade.....Leonard  
Florizel Reuter (Davenport, Ia.)  
Concerto in G minor (first movement).....Godard  
Miss Reine Humbird (St. Paul, Minn.)  
Concerto in D minor.....Vieuxtemps  
Miss Mary Davis (Lima, Ohio.)  
Concerto in G minor.....Bruch  
Introduction and adagio.  
Miss C. Leidigh (Kansas City, Mo.)  
Fantaisie Appassionata.....Vieuxtemps  
L. Silverman (Chicago, Ill.)

It will be noted that in the Bendix class are several from other States. The members come from St. Paul, Kansas City, Lima, Ohio; Davenport, Ia., and other cities, such is his fame as a teacher. Two of Mr. Bendix's most notable pupils, Miss Josie Schaller and Mr. Neunberger, were prevented by illness from playing. The first named has been pronounced by great artists who have heard her interpretation to be a veritable genius. But genius is of little avail without adequate cultivation, and this is obtainable in the Bendix school.

\*\*\*

Mme. Ragna Linné, the dramatic soprano who, in the opinion of many, is unrivaled west of New York, will give a song recital in Handel Hall, under the auspices of the American Conservatory, on Wednesday next. Mme. Linne's large class prevents her appearance in public as much as might be wished. I understand that she is the only authorized Marchesi representative, so it naturally follows that the enormous demands made on her time for teaching leaves but little time for singing. Ragna Linné is just in the early thirties, her voice is in splendid condition, and with her elegance of personality she is persona grata whenever and wherever she appears.

\*\*\*

In the course of faculty concerts of the Quincy Conservatory of Music this season the director, Walter Spry, has engaged several distinguished artists from Chicago, among them being the Spiering String Quartet, Francis Walker, baritone; William Armstrong, of the Chicago Tribune, and Mrs. Regina Watson. The papers of Quincy praise Mr. Spry in his efforts to raise the standard of music, and pronounce him the finest pianist who has yet resided in their city.


\*\*\*

While organists and organ music are so much to the fore this season it is of interest to know that Middelschulte, who is frequently alluded to as the Guilman of the West, produced for the first time in America the concerto which the French master lately played with the Chicago Orchestra. This Mr. Middelschulte played without the score and gave such a splendid interpretation as to bring forth the greatest praise from the critics. One reads as follows:


The specialty was the organ playing of Wilhelm Middelschulte; the slight and nimble form of the young musician sprang upon the organ seat with a spirit of abandon, and disdaining any score, Mr. Middelschulte went through Guilman's great concerto for organ and orchestra, op. 42, without a break, and with such taste and animation as



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brought him a succession of encores, to which he was compelled to respond by a selection which appeared to be original, if not impromptu. The majesty of the organ as the instrument for the praise of God was demonstrated by this masterful playing. At the same concert the orchestra played one of those marvelous compositions of Tschalkowsky, his symphony, "Pathétique," which became a perfect revelation of the resources of the human mind in the field of music.

The *Organ* (Boston) in the issue of November, 1893, said of W. Middelschulte's organ recitals:

Wilhelm Middelschulte, organist of the Cathedral of the Holy Name, gave three recitals on the Festival Hall organ September 28, 29 and 30. To the hearer, these recitals were doubly enjoyable considering the fact that Mr. Middelschulte performed the feat of playing all three programs without a note of music. That fact needs more than passing notice, as the performer was almost a stranger to the organ. Many a performer playing such an organ, with its many appliances and new devices, even with his notes before him, feels fearful that at any moment he may sail upon the rocks of destruction to the chagrin of those on shore, who serenely look critically on. But not so with this master of affairs; he only smiled at all seeming barriers, only to sail into port with streamers gay, to receive the unbounded applause such a conqueror deserves.

Few Western song composers have achieved such a comparatively instantaneous success as Kate Vanderpoel. She writes songs which singers are glad to sing, as they invariably beget encores. A recent instance was Frederick Carberry's singing of "Darling, Darling, a Bird Is Calling." Another song, "Asleep, Adream, Awake," sung lately by Harriet Dement Packard at Detroit, occasioned immensely favorable comment, and Mrs. Packard has received many letters requesting the correct title and name of composer. All of which must be exceedingly gratifying to Miss Vanderpoel. She is now hard at work on an organ book which will contain several of her compositions, transcribed among others by Harrison M. Wild, John A. West and Henry H. Sawyer.

Among her other compositions finding ready sale are "Golden Poppies," dedicated to and sung by the charming artist, Genevra Johnstone-Bishop, "La Miniature" and the "Valse Florinella," which has for its cover a remarkable poster design by H. Leyendecker. At a recent concert in Central Music Hall no less than four compositions of Kate Vanderpoel's were performed, and each was received with enthusiasm.

\*\*\*

J. H. Kowalski announces a concert, to be given by his professional pupils next Monday. It will be the first big entertainment given by this most popular vocal teacher during the present season. The affair promises to be well attended, as all the numbers on the program are arranged attractively. People expect from the Kowalski studio class an adequate and finished performance, and should find good results in the following program:

List, the Cherubic Host, Holy City.....Gaul  
Chicago Ladies' Quartet—Miss Maude Dewey, soprano;  
Mrs. C. Currier, first alto; Miss Cora Sinzich, mezzo, and  
Mrs. Marie Simpson, second alto.  
Chorus, for sopranos and contraltos.  
Bass solo, And I Heard the Voice of Harpers.....  
Samuel Burnett.  
Soprano solo.....  
Miss Madeline Stetson.  
When the Heart Is Young.....Buck  
Miss Elizabeth McPhillips.  
Ich Liebe Dich.....Blumenschein  
Albert Windust.  
A Dream of Paradise.....Gray  
Miss Susie Barber.

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Alla Stella Confidante.....Roubadi  
Mrs. Lois Dunbar.  
Fear Ye Not, O Israel.....Buck  
Mrs. Edward Camp.  
Thou Art Mine All.....Bradsky  
As the Dawn.....Cantor  
Miss Marie Simpson.  
Ave Maria.....Bach-Gounod  
Miss Cora Sinzich.  
Pattison Waltz Song.....J. N. Pattison  
Miss Georgie Sexton.  
Quartet, Serenade.....Schubert  
Chicago Ladies' Quartet.  
Inflammatus, Stabat Mater.....Rossini  
Miss Maude Dewey and Chorus.  
Creole Love Song.....Buck  
Miss Lucretia Stevens.  
Si J'Etais Jardinier.....Chaminade  
Berceuse.....Chaminade  
L'Amour Captif.....Chaminade  
Miss Marjorie Woods.  
Shadow Song, Dinorah.....Meyerbeer  
Aria, Pace Mio Dio.....Verdi  
Miss Mae Healy.  
Toreador's Love Song.....Couchois  
Bert Bartlett.  
Aria, Samson and Delilah.....Saint-Saëns  
Miss Anna Griewisch.  
Carmena, Waltz.....Wilson  
Miss Madeline Stetson.  
Eternamente.....Mascheroni  
Miss Maude Dewey.  
Recitative and aria, Acis and Galatia.....Händel  
Samuel Burnett.  
Good Night, serenade.....Goldberg  
Chicago Ladies' Quartet.

A pleasant tribute to our own Emil Liebling is found in an Oshkosh paper, in the following terms:

The pupils of Miss Nina Wilson met last evening at her home on Algoma street and organized a club for the purpose of gaining a better understanding of music. Miss Mary Allen was elected president, Miss Nina Wilson vice-president, and Miss Nellie Drew secretary and treasurer. The name "Liebling" was chosen as a club name in honor of Emil Liebling, of Chicago, the great musician and teacher. A motto was also adopted, "Not how much, but how well." Meetings will be held the last Friday in the month. The next meeting will be with Miss Mary Allen, on Jackson street.

Earl Drake is rejoicing in fifty concert engagements during the present season. He is more fortunate than some of his brethren, who possibly cannot muster five. His popularity is evidently deserved, as the country papers in cities where the violinist has appeared, give much favorable notice to this performance. The *Rockford Star* had this of him:

The concert yesterday afternoon at the Christian Union Church was one of the most enjoyable in the history of the Mendelssohn Club.

Earl R. Drake was the artist of the occasion and he is the best violinist that Rockford has heard for a long time. He has the advantage of playing on a remarkably fine instrument, from which he draws a full, pure tone. The richness and power of his tone were particularly noticeable in the first number of the program a larghetto by Nardini, and in the arrangement of Schubert's "By the Sea."

In place of the Bach number Mr. Drake played a romance by Ries. In some respects it was the best number of the concert. It was full of warmth and tenderness, exquisitely phrased, and some of the soft passages, particularly the trills, were played with exceptional delicacy. Mr. Drake appeared as a composer with his "Slumber Song," on muted strings, and a Polish dance. Both were well received, especially the latter. In this the use of the pizzicato was very effective, and it was played with dash and brilliancy.

That Paganini concerto with which Mr. Drake closed

his program was given a broad, masterly rendition. Altogether the appreciative audience felt much gratification in having heard so fine an artist.—*Rockford Morning Star*, November 18, 1897.

Mrs. Burhans announces a concert at Steinway Hall next Thursday. Among the assisting artists are Miss Mabelle Crawford and Miss Aileen Brower, the young soprano from whom so much is expected.

Catherine Hall's recent appearance in Detroit was signally successful. The talented young violinist became an immense favorite and there is considerable likelihood that she will fulfill a return engagement, as her playing was received with so much approval.

Here are some press comments:

A large and appreciative audience attended the people's concert last evening in the Auditorium. Miss Catherine Elma Hall, of Chicago, was the star. As a violinist Miss Hall has a delicacy of touch and a smoothness of expression that are above criticism.—*Detroit (Mich.) Free Press*, January 19, 1898.

Another highly successful performance was that of the violin artist Miss Catherine E. Hall. She showed eminent technical ability and a strong, genuine musical nature. In the manner in which she made clear the contents of the pieces performed by her one could readily discern high intelligence. Miss Hall is a pupil of Bernhard Listemann, of the Chicago Musical College, and he may well be proud of her. She was rewarded with stormy applause. The concert was held in the hall of the Germania Männerchor, the leading German club of Chicago.—*Der Westen*, January 30, 1898.

\*\*\*

A specimen of the excellent work done in Thomas Taylor Drill's studio is shown in the quality and variety of the music given in a recent recital program sung by professional and advanced pupils who have studied with Mr.

Drill:  
Organ—  
Reverie.....Du Bois  
Grande.....Du Bois  
Mr. Sabin.  
Ballad, Once.....Hervey  
Arthur C. Wisegarver.  
Solo, Ave Maria (with violin obligato).....Gounod  
Mrs. Arnold Tripp.  
Duet, Come il bacio (I Masnadieri).....Verdi  
Mrs. Hull and Mr. Drill.  
Solo, Fear Not Ye, O Israel.....Buck  
James F. Pershing.  
Songs—  
Vorrei.....Tosti  
Still Wie Die Nacht.....Bohm  
Miss Evelyn Coleman  
Song, The Arab's Bride.....Marks  
George F. Gubbins.  
Violin—  
Andante.....Mendelssohn  
Polish Dance.....Drake  
Mr. Gibbs.  
Aria, I Will Extol Thee (Eli).....Costa  
Miss Marie Frawley.  
Songs—  
If You Were Here.....Braggiotti  
In Einem Kühlen Grunde.....Formes  
Henry G. Tewes.  
Aria, Waltz Song (Romeo and Juliet).....Gounod  
Miss Antoinette McGuire.  
Recit., From the Rage of the Tempest (Scipio).....Händel  
Aria, Hear Me, Ye Winds and Waves (Scipio).....Händel  
David L. Canmann.  
Song, Memories.....Neidlinger  
Aria, Morte di Margherita (Mefistofele).....Boito  
Mrs. D. C. Hull.  
Song, Blow, Blow Ye Winter Wind.....Sargeant  
J. P. McGrath.  
Trio, I Naviganti.....Randegger  
Miss McGuire, Messrs. Tewes and Canmann.

Good tenors are rare, but if the press notices are cri-

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terions it is safe to adjudge Holmes Cowper one of the rarities.

From Mr. Holmes Cowper, recently from London, we expect much. With a pure tenor voice of beautiful quality and sweetness, and a thorough artistic temperament, and having a complete repertoire of oratorios and ballads, he is equipped to meet any demands.—The Concert-Goer.

His voice is a pure lyric tenor, sympathetic in the extreme, singing with an ease and finish quickly suggestive of his advantages abroad.—The Musical Critic.

Mr. Cowper is the fortunate possessor of a tenor voice of exceptional quality which was heard to great advantage.—Chislehurst Chronicle, England.

Mr. Cowper, a promising tenor from America, sang in a manner greatly appreciated by all present.—District Times, England.

Holmes Cowper assisted at a concert at St. Heliers, Jersey Isles, last week and was well received.—London Musical Courier.

Among the imposing list of artists were \* \* \* Holmes Cowper, tenor.—The Colonies and India, London.

Mr. Cowper surprised the audience by the delightful clearness of his upper register.—Free Press, Winnipeg.

Mr. Cowper's fine tenor voice and the ease with which he sings creates a more favorable impression every time he appears.—Winnipeg Tribune.

Mr. Cowper fully sustained his well-earned reputation, and the audience was much pleased with his clear tenor voice.—Windsor Record.

Seldom does Chicago gather within its musical fold a more beautiful voice than that possessed by Mr. Holmes Cowper, who comes to us from London. A tenor voice wonderfully smooth and musical, meeting fully all demands of the varied program. \* \* \* Mr. Cowper is further assisted by a very agreeable personality which, with his perfect control of voice, leaves his audience in restful condition, not always the case with singers.—Chicago Musical Times.

He has a good tenor voice of very mellow quality.—Press (Canadian).

Mr. Cowper charmed the people by his beautiful tenor voice.—Saturday Night.

Miss Elsie Haggard's recital in Handel Hall last night should have obtained considerably more notice than was vouchsafed. The young pianist—only fifteen years of age—gave an example of what can be accomplished in piano playing (provided talent and good tuition are combined) during the comparatively short period of five years. She has studied exclusively with Victor Heinze, taking but one lesson in each week, and still could accomplish a program that would be thought heavy for an experienced artist. Miss Haggard is not criticised as an artist, nor as a prodigy, but as a hard working student, who is better worth hearing than many so-called professionals. She would be an attraction for musicales or soirées, as she gives a thoughtful interpretation and plays interesting music. She played with care and precision a Bach prelude and fugue; with good technic and much

expression selections by Henselt and Leschetizky, and with brilliance, clean technic, combined with considerable power, "Hark, Hark, The Lark!" Schubert-Liszt "Magic Fire" scene, Wagner-Brassin and Moszkowski's E major waltz.

The second part Beethoven's sonata, op. 53; a group of Chopin numbers and "Marche Militaire," Schubert-Tausig, concluded an interesting piano recital. From this performance of Miss Haggard, Victor Heinze's capabilities as a fine teacher were shown, and are clearly of a very high order, as only an exceptionally good master could have obtained such satisfactory results.

Mrs. Regina Watson has returned from the East, and this day fulfilled a most successful engagement with the Woman's Club in Milwaukee. She will give her lecture on "Russian Music" in Quincy, February 16.

William Armstrong delivered his lecture on contemporary Music and Musicians in England at Indianapolis last week. He was also one of the speakers at the Illinois Press Association at the Auditorium, giving a charmingly descriptive account of a visit to Patti.

Frederick Root has a new lecture, "The Real American Music," of which I hope to receive particulars. It should be interesting, judging by the title, as casting light upon a little known subject.

The veteran William Lewis has organized the Lewis Violin Club. He is still the old-time favorite, and can muster all the members he requires.

The Soper School of Oratory has now added a violin department to the piano, vocal and oratory. Henry Soper, the energetic principal, has here surrounded himself with a talented faculty, which includes Nellie Bangs Skelton, the pianist, composer, accompanist and coacher.

Members of the musical profession to whom Harrison Wild is known, either as friend or artist, will be happy to know that he is recovering rapidly from a most serious illness, and will soon be among them once more.

Press notices of Mr. and Mrs. Bicknell Young are always to be obtained, and the tone of them is always in the line of unlimited appreciation of their artistic talent. Here are a few of the latest ones:

Bicknell Young and his wife drew a very handsome audience at the Congregational Church last evening, and more than double the size of that which attended their song recital a year ago. If they continue their visits, as we all hope they may, there is no reason why their annual appearances should not become fixed institutions and prove very profitable in Salt Lake and in other cities where the gifted singer and his wife are as well liked as they are here. They are last from San Diego, where they appeared in two very successful concerts. Mr. Young's program last night was conducted on the same lines as that of a year ago. He took the platform, and in an easy, conversational way explained the number about to be rendered, or gave some interesting fact about the composer,

following it up by rendering in his rich baritone voice, and in his artistic style, the song referred to.—Salt Lake Herald, December 28, 1897.

Mr. Young, who is a talented speaker, as well as singer, gave an interesting history of the opera from the earliest days, interspersing his remarks with selections from famous composers by way of showing their strength and peculiarities.

Mr. Young is the possessor of a rich, mellow baritone voice, which he uses to the best advantage. His work was thoroughly enjoyed, the audience growing more enthusiastic as the evening advanced. The last number was followed by an ovation to Mr. and Mrs. Young.—San Diego Union, December 21, 1897.

The concert given last night by Mr. and Mrs. Bicknell Young, and Mr. and Mrs. Walter S. Young, at Birkel's Music Rooms, proved to be one of the most enjoyable events of the kind ever held in this city. The audience was large and included many persons who had attended the lecture recital of Bicknell Young the previous evening. He sang and was again rapturously applauded, while the accompaniments by Madame Young were faultless.—San Diego Union, December 22, 1897.

The first public concert of the Denver Philharmonic Society at Unity Church last evening was both a musical and social success. The audience was a representative musical one, and the numbers were highly appreciated. Mr. Young gave an illustrated and descriptive history of the opera, beginning with "Daphne and Eurydice," by Peri, the first complete opera ever composed, which was produced in 1600. From this work Mr. Young followed the history of operatic music down to the present day, showing the development of operatic music. He gave a brief history of each composer and rendered selections from all the famous English, German, Italian and French composers. Mr. Young's splendid baritone voice was heard to great advantage in the drinking song from "Othello," Verdi, and each rendition was received with generous applause.—Denver Republican, December 15, 1897.

Bicknell Young and his charming wife were warmly welcomed last night by a large and fashionable audience at the First Congregational Church. Mr. Young has only been heard once in Salt Lake since his departure many years ago, and it was a great pleasure to his many friends to note that the many kind things said of the former Salt Lake by the Eastern press were brought forth purely by his thoroughly good voice, which seems to have improved even since his last recital. Its richness of quality, expression and enunciation are nearly perfect.

The Toreador song was certainly never sung in Salt Lake any better, and the old favorite, "The Linden Tree," brought forth prolonged applause, and "To Mary" was the daintiest of selections. The program was arranged to show his voice at its best, and each number was thoroughly appreciated. The richness of his voice and his wonderful tone coloring have won for him unbounded praise, and his recent singing in California is classed among the best ever heard in that State.—Salt Lake Tribune.

The lecture recital on "Opera, Its Origin and Development," given at Unity Hall last evening by Mr. and Mrs. Bicknell Young, was one of the few musical treats San Diego has enjoyed. Mr. Young's voice is a rich, powerful baritone of beautiful quality, and he sings with excellent taste, deep feeling and artistic skill. His delivery of the lecture proper was marked by a splendid use of a most agreeable speaking voice. As the program advanced the audience grew more and more enthusiastic and

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at the close Mr. and Mrs. Young were recalled several times.—San Diego Sun, December 21, 1897.

It is hard to decide wherein Mr. Young scored the greatest success—in his lecture or his singing. Both were certainly most satisfying. His speaking manner is easy, natural and of conversational style, and as with most cultivated singers, his enunciation is perfect, while the subject matter was complete and most interesting. He started with the first crude efforts of Peri to construct an opera in the seventeenth century, and showing the gradual additions of orchestra, chorus and part songs, down to the very complete productions of the present day. He does not commit himself as regards the merits of the different schools of Wagner and Verdi, and his one selection from Wagner was from his early work, "The Flying Dutchman," of a different and more romantic style than his later productions.

Mr. Young's singing was most delightful in the artistic phrasing and clear, clean intonations of a rich, highly cultivated baritone voice of resonant quality, and no little dramatic timbre. The airs from "Herodidae" and "Otello" were particularly well received.—San Diego Tribune, December 21, 1897.

It is always a pleasure to reproduce such good criticisms as those given to the popular tenor, Harry J. Fellows.

Harry J. Fellows was one of the pleasing surprises of the program. He has a tenor of most agreeable timbre, and sang several numbers for which he was enthusiastically recalled.—San Francisco, Cal., Daily Chronicle.

Harry J. Fellows, the other member of the Concert Company, is a lyric tenor, with a deliciously sweet, smooth voice of wide range and considerable power. In mezzo voice the quality is entirely agreeable, his enunciation delightfully clear and the whole handling of his voice is thoroughly artistic.—Los Angeles, Cal., Daily Herald.

Harry J. Fellows made a decidedly favorable impression in the opening recitative and air and increased it as the work progressed, reaching its climax at the thoroughly artistic rendition of the difficult air, "Behold and See."—Tacoma, Wash., Daily Ledger.

Mr. Fellows has a high resonant, finely keyed and clear tenor, notable for its firmness. The artist sings with excellent taste and artistic judgment.—Sacramento Daily Record-Union.

Mr. Fellows has a pretty tenor voice and sang several light songs in good style.—San Francisco Evening Bulletin.

Mr. Fellows captivated his audience with his first effort. He sang with ease and grace and his mellow voice not only filled the hall, but charmed the ears of his auditors. His response to the first encore with "When I'm Big I'll Be a Soldier" brought down the house.—Troy (Ohio) Record.

Mrs. Katharine Fisk, whose home in future is to be in New York, has had the press of London enthusiastic about her singing. There is something wrong in matters musical here when such an artist is obliged to leave for Eastern centres. I have often wondered if it is apathy or a lack of knowledge on the part of the musical public here when a great contralto like Mrs. Fisk can obtain engagements galore in every other cultured city. A few notices recently gained are appended:

Mrs. Katharine Fisk, after nearly a year's absence, made her reappearance before her London audiences at Bruno Steindel's third recital in Queen's Hall on Tuesday. She was in radiant health and spirits, beautifully costumed, as she always is, and was in remarkably fine voice. When she came upon the stage she was received with warm applause, and recalled after each number. Among her contributions to the program, eight in all, were "Lunsi del Caro Bene," "Der Tod und das Madchen," "Winter-

nacht" and a charming composition by Hastings, "The Red, Red Rose," which received an enthusiastic and well-deserved encore. Mrs. Fisk's London engagements will fill her time quite full until the end of April, when she will return to New York.—Inter-Ocean, January 17, 1898.

Mrs. Katharine Fisk was in perfect voice, and gave most effective interpretation to M. Saint-Saëns "Mon Cœur s'ouvre à ta voix."—London Morning Post.

Mrs. Katharine Fisk, who was in fine voice, sang superbly a song by Saint-Saëns.—London Times.

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One striking feature of the Conservatory is that the direction considers especially the purposes for which pupils study music. Pupils who intend to become teachers receive special attention to that end, and great care is devoted to the training of singers and virtuosi in their special branches as well as in the general knowledge indispensable to every musician.

Instruction in a conservatory has many advantages over private lessons. Class-teaching stimulates the scholars, ensemble playing, ensemble singing, and the junction of theory and practice are only possible in a conservatory where several pupils practice in one and the same class.

The course of instruction comprises theory and general science of music, practical training, with special teaching staff for singing classes, instrumental classes, theory classes and classes for chamber music. The "Seminary" is a branch of the conservatory devoted to the training of music teachers, and the pupils are allowed, after completing their own studies, to teach in the elementary classes. There are too special classes for opera and for orchestra.

The sessions of the conservatory begin April 1 and September 1, and pupils must remain for at least a year. The school year begins on September 1 and ends about the beginning of July.

### Forrest D. Carr.

The young basso, Forrest D. Carr, sang last Friday afternoon at Mrs. Westervelt's, 7 West Fifth street, and met with marked appreciation. Mr. Carr sings in Philadelphia February 15, at a musicale to be given by Mrs. Richard Hecksher; and on the 17th he sings with Verlet, Bloodgood and Van Yorx at Detroit, on which occasion the four artists will render a program of popular selections from opera.

### Synthetic Guild.

The next business meeting of the Synthetic Guild will be held Wednesday, February 9, at 8 p. m. at No. 19 East Fourteenth street, to be followed by a recital by Miss Ruth Martin, a pupil of Leschetizky. This is the program:

Fantasia, G minor.....Bach-Liszt  
Rhapsody, op. 79.....Brahms  
Etudes, F minor, A flat major.....Chopin  
Siciliana.....Leschetizky  
Gavotte and Musette.....d'Albert  
Ballade III.....Chopin

The Kneisel Quartet and Albert Ross Parsons, February 19, at the Waldorf-Astoria.

### NOTICE.

All Notices for the Home News department of The Musical Courier must reach this office before 12 o'clock noon on Mondays to insure space in the current issue. Everything received after that hour will be held over for the following number.

### Lewis Williams in Toronto.

Mr. Williams, with the Nordica Concert Company, sang in Toronto, Tuesday evening and achieved his usual success, as will be seen by appended notices:

Lewis Williams has a baritone voice of sweet quality, and his rendering of the prologue to "I Pagliacci" was an expressive essay in musicale declamation.—Mail and Empire, Toronto, January 26, 1898.

Lewis Williams sings well and gave an intelligent rendering of the "I Pagliacci" prologue, and two ballads, "Thou Art So Like a Flower" (Chadwick), and a little gem by Cowen, "Swallows." One of the encores of Mr. Williams was a lovely little ballad by Hawley, "Because I Love You, Dear," which was really enjoyable.—Toronto Globe, January 26, 1898.

Lewis Williams, with a baritone of good range, won the audience by his truly artistic and easy method of singing. He certainly knows how to sing and was warmly recalled both times of appearing.—Toronto World, January 26, 1898.

### Grace Preston.

The young contralto Grace Preston sang last week, Monday, at Toronto, with Nordica. We append a few abbreviated notices of her success in that city:

Miss Grace Preston, the contralto, was an interesting novelty and was recalled twice. Her numbers were Saint-Saëns, "Amour Viens Aider," and "Ah, Rendimi Quel Core," from Rossi's "Mitrane." She also sang another number which was not on the program, the name of which we were unable to get. One of Miss Preston's encores—"I Love You" (Hamlet)—was sung with great delicacy of expression.—The Mail and Empire, January 26, 1898 (Toronto).

Miss Preston possesses a contralto voice of great range and power, and her selections were both encores, and deservedly so.—The Toronto World, January 26, 1898.

Miss Grace Preston, whose sweet contralto voice was also full and strong, sang with much feeling and expression.—The Globe, Toronto, January 26, 1898.

### W. Theodore Van Yorx.

Mr. Van Yorx has just been appointed tenor soloist of the celebrated choir at Temple Emanu-El, of which the Rev. Dr. Gottheil is rabbi. A few press notices of his recent appearances are appended:

Van Yorx was the tenor (that is Manasse) last night, and the music suits his powerful yet tender quality of voice admirably. Then, too, he was thoroughly conversant with his part, giving the listener a gratifying sense of security. His singing of the lines, "Umguerte meinen Leib," in the second scene, and the solo "Meinholdes Weib," following was remarkable for beauty of tone, easy, graceful delivery and refined phrasing. "Ich Ehre Gott," in the third scene, was sung with fervor and finish that revealed a nature truly musical. His natural voice is delicious in quality, and it is needless to say that Mr. Van Yorx's hearers were unanimous in their expressions of approval of his singing.—The Milwaukee Wisconsin, February 2, 1898.

Mr. Van Yorx's voice is one of very pleasing lyric quality. He repeated the fine impression he made here a month ago in "Messiah."—Milwaukee Sentinel, February 2, 1898.



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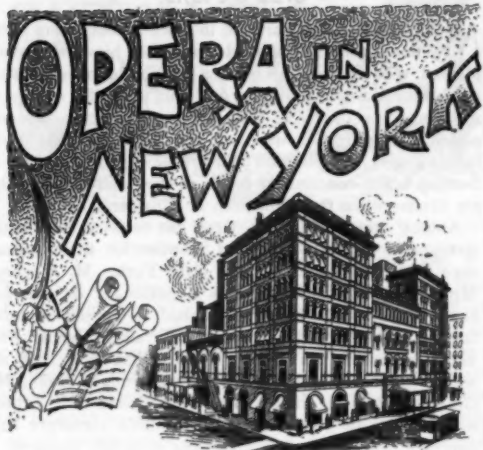
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THE past week at the Opera has been a prosperous one. The average of the representations has been mediocre, but, second-rate, as is the company, and tenth-rate, as is the mis-en-scene, there is no denying the largeness of the attendance; all of which proves New York opera-starved. In stage management the Castle Square Opera Company can give cards to the Damrosch-Ellis Company. Wednesday night last was signalized by a revival of the "Flying Dutchman," with this cast:

Senta .....	Gadski
Mary .....	Mattfeld
Flying Dutchman .....	Bispham
Daland .....	Stehmann
Eric .....	Breuer
Steersman .....	Van Hoose
Conductor, Damrosch.	

Gadski is the hardest worked member of the company and it is little wonder that she sometimes sings off pitch. Her Senta has not materially altered from last season. She sang the ballad with skill, but forced her voice and in the big duo, "Wie aus die Ferne," she sounded fatigued. Yet her impersonation is maidenly and well considered. The star of the evening was David Bispham, who sang the title role for the first time in this city, and a strong impersonation it was; strong, sustained, full of new glimpses of the character and vocally remarkable. Mr. Bispham's Dutchman has a human, loving side, and he does not attempt to over emphasize the supernatural element. Welcome, too, is his skillful action and his departure from precedent in his make-up. He is no ghoulish seawanderer, but a fore-doomed soul, seeking salvation in the arms of an affectionate girl. His first solo was notable for its fine eloquence and musical feeling. He was very effective in the scene with Senta, and altogether it was an interpretation for Americans to be proud of.

Mr. Stehmann was an easy-going Daland and sang fairly well. The Eric of Breuer was indescribably bad, especially his Bayreuth tone production. The great Herr Kneise must teach an unutterably bad system of vocalization, judging by his pupil's effort. The Steersman song was actually sung in tune and the choruses were poor. The stage management was faulty, as usual, the ships being handled in an absurd manner. Mr. Damrosch conducted noisily, his band playing too loud throughout the

evening. The overture, however, was exceptionally well played.

"Die Walküre" was sung for the first time of the season last Friday night. Here is the cast:

Sieglinde .....	Gadski
Brunnhilde .....	Nordica
(Her first appearance in this role.)	
Fricka .....	Staudigl
Gerhilde .....	Toronta
Helmwig .....	Seygard
Ortlinde .....	Van Cauteren
Waltraute .....	Staudigl
Siegrune .....	Mattfeld
Schwerleite .....	Goettlich
Grimgerde .....	L. Hartman
Rossweisse .....	M. Hartman
Siegmund .....	Kraus
Wotan .....	Fischer
Hunding .....	Rains
Conductor, Damrosch.	

The greatest of curiosity prevailed to hear Nordica in a role made celebrated by Materna and Lehmann, so the house was crowded and very enthusiastic. Nordica was not in the best of voice, but she sang the "Ho-yo-to-ho" brilliantly. After that a timidity set in, and her performance was marked by faint-heartedness and a too careful dwelling upon details. She gave us the Warrior Maid all too human and tender. Without majesty, without godhood, was her interview with Siegmund, although it was very well sung. In the last act she rose nearer the situation, although in action she was singularly reticent. Her voice seemed too feeble to cope with the over-arching strain of Wagnerian melos, and so her appeal to Wotan went for naught. With renewed appearances Nordica will doubtless make more of the part; as it was she disappointed grievously her admirers. Kraus was explosive and angular the entire evening. The "Spring Song" was very harsh.

Fischer was the same capable Wotan, and his voice was in better condition than usual. It may be said now and for all that Fischer, despite his years, still remains a dominating figure. His Wotan loomed large in the company he was in. Gadski sang persistently sharp, but was an agreeable Sieglinde, a womanly Sieglinde, hampered as she was by an irritating Siegmund and a colorless Hunding. Staudigl was the worst Fricka New York has yet seen and heard. The Valkyrie shrieked as usual. The orchestra was in capital form—it is an orchestra to be proud of—and the brass and wood choirs did admirable work.

At the matinee "Romeo and Juliet" was given with this personnel:

Juliette .....	Melba
Stephano .....	Toronta
Gertrude .....	Van Cauteren
Romeo .....	Ibos
Mercutio .....	Campanari
Frère Laurent .....	Boudouresque
Capulet .....	Stehmann
Duc de Verona .....	Rains
Tybalt .....	Vanni
Benvolio .....	Ter Meer
Gregorio .....	Vivian
Paris .....	Shaw
Conductor, Bimboni.	

The performance was highly creditable, Bimboni conducting with rare skill, Melba and Ibos singing with rare fervor. Juliet is one of Melba's best roles. She sings the valse in an unapproachable manner, and the balcony bedroom music she has made all her own. She was superbly costumed and acted with unusual plasticity. Ibos

is a Romeo of fine address, graceful bearing and picturesque appearance. He has temperament and sang the love music with great passion. In the banishment scene he caught the house and was recalled again and again. Campanari's Mercutio was very strong, slight as is the part. Boudouresque seems suited to the Laurent's music, and Toronta delivered her one solo with pleasing effect. Stehmann and Rains were rather colorless—their roles are colorless for that matter, and Van Cauteren was sufficiently good as Gertrude. The chorus was at home in Gounod's pretty music. The attendance was large.

"Tannhäuser," with the usual cast, was repeated at the popular Saturday evening performance. Monday evening, "Barber of Seville," with Melba, Salignac, Campanari and Carbone, was repeated. To-night and Friday evening "Siegfried" and "Götterdämmerung" are announced. At the matinee Melba will appear.

#### A Successful Boy Soprano.

Master Harold Elgas, the boy soprano, who is at present holding the solo position in the Church of the Incarnation at Thirty-fifth street and Madison avenue, has met with great success in some of his recent concert engagements. On Sunday, January 30, he sang in Rockville, Conn., at a special service in the Episcopal Church of that place, and scored an instant triumph. The enthusiastic reception accorded him was a tribute to his beautiful voice and musicianly style. Master Elgas is a pupil of Frank G. Dossert, who is a most successful trainer of boys' voices.

#### Maud Powell at the Aschenbroedl.

The last Aschenbroedl matinee was attended by an audience large in numbers and distinguished in quality, including as it did Ysaye and Gérardy among other prominent musicians. Here are some press clippings:

Many a respectable work of genius would have sounded tame after the perfectly delightful manner in which Miss Powell and Xaver Scharwenka revealed the ever young, fresh and delicate mysteries of the "Kreutzer Sonata." It is not every day that this familiar yet unhackneyed masterpiece gets played as these two artists played it, and there was no mistaking the impulsive sincerity of the applause which followed each movement and occasionally broke in between sections.—Evening Post, January 31.

The quintet was very well performed, with the composer at the piano. Miss Maud Powell, in the exacting violin part, showed herself again one of the most competent of our ensemble players. Her performance of the violin part in the remaining number of the program showed musicianship as well as virtuosity. This was Beethoven's "Kreutzer Sonata," in which she and Mr. Scharwenka cooperated. The whole piece went very well, and the variations, in particular, seldom have gone better. The concert was, upon the whole, one of the most interesting of the Aschenbroedl matinees.—New York Times, January 31.

It may be asserted that this sonata (Beethoven's "Kreutzer") is seldom played as well as it was yesterday, and the reader will readily understand why when he learns that Professor Scharwenka sat at the piano and Miss Powell played the violin part. There were rhythmical swing, spirit and technical perfection, which the public were quick to recognize.—Staats-Zeitung, January 31.

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NEW YORK, February 7, 1898.

**J. HARRY WHEELER** announces a series of six talks on "Cultivation of the Voice" and kindred topics, the first of which has already occurred, at his studio, 81 Fifth avenue, corner Sixteenth street; dates, Wednesdays, January 26; February 9, 23; March 9, 23; April 6; afternoons at 3 o'clock.

The following subjects will be considered: The Culture of the Voice, How to Cultivate the Male and Female Voices, Registers, Resonance, Breathing, Vocal Methods, The Nervous System and Its Influence upon the Singer, The Child's Voice, and When to Begin Its Culture, Classification of Voices, Ruined Voices, Hints to Vocal Students, Requirements to Constitute a Vocal Artist, Superficial Singers, Stage Deportment, Changing Teachers, Studying Singing in Europe, Selection of a Voice Teacher, The Art of Teaching, The Art of Singing, Faults in Voices and the Remedies, Expression and Phrasing, Elements of Success in Teaching.

These talks are strictly private, being designed only for the pupils of Mr. Wheeler and their friends.

Mr. Felix Jaeger's last students' musicale, at the New York Conservatory, was an enjoyable affair. A dozen solo singers appeared and a good-sized chorus, women's voices. Following are the names and numbers given:

Miss E. Cohn, "Elsa's Dream;" Miss Reeves, "Linda di Chamounix;" Miss B. Cummings, "Freischütz;" Miss T. Speranza, "Favorita;" Songs—Miss J. Harvey, Miss C. Watrous, Mr. Laus, tenor solo, "Elijah;" W. Mallory, Sigmund's "Love Song;" Songs—J. Henri, baritone; W. Costigan, baritone; Mrs. B. E. Whitlaw, contralto, and Mr. Mallory, tenor. Grand duo from "Il Trovatore." Chorus class of lady pupils "In May," by E. Gale, assisted by Victor Kűdö, violin.

That excellent organist, composer and accompanist, Frank E. Ward, passed the examination held by the American Guild of Organists last month, and is now an associate of that body. Hereafter, then, you are apt to see his name written thus: Frank E. Ward, A. G. O.

Edward Mayerhofer, of Yonkers and New York, will give a students' recital in the former place on Friday evening, February 18, these pianists contributing to the program: Miss Cutting, Miss Florence Huntington and Miss Gastello. The program will be further varied by the artistic assistance of Miss M. R. Huntington, soprano, and Paul Hamburger, violin soloist.

Madame Murio-Celli d'Elpeux will receive her many friends and admirers at her second soirée musicale to-morrow (Thursday) evening, February 10, when a program, consisting of compositions of all schools, classic and modern, will be presented by a large class of vocal students of various ages.

W. H. Barber's second piano recital occurs next Monday afternoon, February 14, at Mrs. A. J. Adams', 3 East Sixty-ninth street, with this program, at 3 o'clock:

Barcarolle, in A minor.....Rubinstein  
Andante (from G major Concerto).....Beethoven  
Gavotte.....Saul  
Hark! Hark! the Lark.....Schubert-Liszt  
Ich Liebe Dich.....Grieg  
Vogel als Prophet.....Schumann  
Caprice.....Stavenshagen  
Sigmund's Liebesgesang.....Wagner-Liszt  
Maiden's Wish (transcribed by Liszt).....Chopin

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Liebestraum.....Liszt  
Valse Petite Favorite.....Liszt  
Hungarian Rhapsodie, No. 13.....Liszt

The Misses Harris, of 173 West Twelfth street, have issued cards for to-morrow (Thursday) afternoon, with music, from 5 to 6.

Mr. and Mrs. Paolo Gallico gave a musicale at Sherry's last Sunday afternoon.

"Die Schöne Helena" (La belle Hélène), by Offenbach, with the "Hungarian prima donna," Julie Kopacsy, in the title role, has been the attraction at the Irving Place Theatre the past week. The charming singer and vivacious actress won many admirers in this role. Paris was brilliantly sung by tenor Jean Felix; he infused his role with commendable ardor. The Menelaus of Gustav von Seyffertitz was a droll personation.

The orchestra played well under Edward Poelz, the chorus was prompt of attack and fairly good-looking, and the whole performance a most commendable one.

**The Liederkrantz Concert.**

THE second concert this season of the Liederkrantz Society, Heinrich Zöllner director, took place on Sunday evening last, the 6th inst., at the club house, East Fifty-eighth street. Henri Marteau, Emma Juch, Misses M. Blenner and Marie Lounsbery and Franz L. Berger were the soloists.

Some excerpts from Mr. Zöllner's new music comedy, "Das Hölzerne Schwerdt," were given by orchestra and sung by Misses Blenner and Lounsbery. Miss Blenner's pretty voice suffered from nervousness. Miss Lounsbery—who, by the way, is a pupil of Max Bendheim—used her well-trained voice effectively. The Vorspiel to this opera is good music, thematically interesting and effectively scored. There is plenty of Hungarian color. The work has been produced with success at the opera-houses of Cassel and Schwerin, Germany, and is down for performance at Berlin, Leipzig and Metz.

The chorus sang with excellent results in the matter of contrast and with purity and precision. Too much can hardly be said in praise of their diction, which was expressive and distinct, every syllable audible. The most effective a capella work (male chorus) was in Herbeck's "Im Walde," sung with buoyancy and delightful balance, and in the "Amor Im Nachen" of Gastoldi, which was elastic and spirited to a degree.

The female chorus was heard in the "Ballade" scene from the second act of the "Flying Dutchman," Madame Juch singing Senta, Miss Lounsbery Mary, and Mr. Berger Erik. Madame Juch, who had been heard earlier in a group of songs, sang exquisitely, with consummate purity, feeling and artistic polish. She was German as the Germans—no English ever heard at the Liederkrantz.

Henri Marteau played the Tzigane Suite of Wormser and three shorter pieces to the piano accompaniment of Isidor Luckstone. His tone was not big, but exquisitely pure, penetrating and expressive. He sang the middle movement of the suite on his strings with ethereal sentiment and artistic beauty of phrase. Much of his delicate nuance, however, was devoured by the hall.

The march from Goldmark's "Queen of Sheba," for mixed chorus and orchestra, closed the program brilliantly. Isidor Luckstone supplied the accompaniments to Marteau's solos and Emma Juch's songs with surpassing delicacy and taste. The house overflowed with numbers and enthusiasm, the talented director of the society, Heinrich Zöllner, receiving after the performance of his composition the applause which he deserved.

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**Grau's Plans.**

**MAURICE-GRAU** arrived in town Sunday from London on the Lucania. He expressed himself as much pleased with the prospects of a successful opera season at Covent Garden, London, and said that the details of next season's opera in this city were practically completed. He purposes spending two weeks in New York looking over the situation and arranging for a season of Sunday night concerts to begin at the Metropolitan Opera House when the Damrosch & Ellis series is over.

Among other things Mr. Grau has to do is to arrange terms with Mmes. Melba and Nordica for their appearance in London, and later in New York. M. Doehme, Mme. Nordica's husband, was a passenger on the Lucania, and he and Mr. Grau reached an agreement satisfactory to both of them, which only awaits Mme. Nordica's approval. As Mme. Nordica has said that she would fulfill any contract M. Doehme might make, Mr. Grau considers the matter as good as closed. He expects no difficulty in obtaining Mme. Melba's signature to a contract. Mr. Grau is enthusiastic over the make-up of the company he will present here in the fall. He said yesterday that in Jean de Reszké and the newcomers, Van Dyk and Saleza, he has the three finest tenors who have ever appeared in one combination of artists. Salignac is included in the list of tenors. For contraltos he has Mmes. Mantelli, Meisslinger and Schumann-Heink, and for sopranos Mlle. Calvé and Mme. Eames, and, in all probability, Nordica and Melba. Then there is a débutante whose individuality Mr. Grau declines to divulge. He says she is an American girl who has studied in America, and who has "the most remarkable dramatic soprano voice" he has ever heard. The débutante has not yet signed a contract, but she has offered her services, and Mr. Grau is to see her again some time during the present week. Campanari, Bispham and Albers are the baritones, and Edouard de Reszké and Plançon the basses.

The report that Madame Schumann-Heink had signed a ten years' contract with the Royal Opera at Berlin, Mr. Grau said, must be incorrect, as the singer is under contract to him for four years, and he has no doubt that she will be heard at the Metropolitan next winter.

With the exception of the sopranos Mr. Grau has all the talent he needs for the leading roles for next season, and there is little or nothing to be done beyond engaging people for the second-rate parts and the choruses.

Referring to the proposed Sunday night concerts, Mr. Grau said they had not been finally decided upon. It depended in a great measure upon what talent was at liberty. He has learned from experience that the public will patronize first-class attractions, but will not pay to listen to mediocrities.

The majority of those who will appear at the spring season in Covent Garden have been heard in New York. For the benefit of Mlle. Calvé "Sapho" and Boito's "Mefistofele" will be sung, and she will also appear as Ophelia in Ambroise Thomas' "Hamlet." Madame Nordica will probably sing with Jean de Reszké in the Wagner operas. There will be few new operas presented if the present program is carried out. Mr. Grau's list includes "Sapho," "Aida," "The Huguenots," "Carmen," "Lohengrin" and "Tannhäuser."

Plançon informed Mr. Grau yesterday that he was hard at work studying the part of the Landgrave in "Tannhäuser" in German. He will sing the character in that language both here and in London.—Times.

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*The New York Times*, New York.—Mr. Carl at the organ proved himself one of the foremost manipulators of this difficult instrument. His playing of the Guilmant "Caprice" was entrancing.

*The Tribune*, New York.—Mr. Carl's programs are notably interesting.

*New York Herald*.—The event of the afternoon was Händel's Concerto in B flat, for organ and orchestra, with cadenzas by Guilmant, given for the first time in America, with Mr. William C. Carl, of New York, at the organ. The work and its interpretation were enthusiastically received, and Mr. Carl was compelled to contribute another number.

*The Ledger*, Philadelphia, Pa.—Mr. Carl won the merited applause of the immense audience by his skillful manipulation of the great organ, in the rendition of his attractive numbers. After the auditorium, with a seating capacity of 1,500, had been filled, fully as many more persons, it is estimated, were unable to gain admittance.

*The Boston Herald*.—It aroused the audience to enthusiasm and the applause did not cease until Mr. Carl came forward to bow his respects twice, and then went back to play another piece.

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BROOKLYN OFFICE THE MUSICAL COURIER,  
539 FULTON STREET, February 7, 1898.

THIS is the season of the year when one realizes that something is wrong somewhere with the system of engaging church singers. Something should be done to protect the singers from the almost cruel method of "trying voices," and on the other hand the poor organists should be protected from the influx of aspirants. This was brought to me very forcibly a few nights ago when I called upon a prominent organist, and while in waiting in the next room I could not help overhearing his struggles with a dramatic soprano, who sang like a callopie, and who informed him that she had "studied Vogner opera, if you know what that is." He probably would not have known "what that is" had he heard her interpret it.

There has probably never been a more thorough change of personnel in the choirs than there is at present: even to some of the organists who have held their positions eight and ten years.

Lewis H. Moore, who was for five years at the Tompkins Avenue Baptist, has taken a position with the Washington Avenue Baptist, now filled by Chester Beebe. Mr. Moore made this change hastily, to the regret of the committee of his own church, from whom he has a letter saying that had they known of his intention to leave they would have met his desires financially rather than to give him up. He has an advance of \$200 in the Washington Avenue over his salary at the Tompkins Avenue Church.

Dr. Hanchett has tendered his resignation from the Central Congregational.

On Tuesday night there was a fine concert given at Plymouth Church by George Leon Moore, the talented tenor of this church. Mr. Moore was assisted by Mrs. Josephine Jennings-Percy, Miss Alice May Sherwood, Miss Leontine Gaertner, Prof. Charles H. Morse, Ericson F. Bushnell and Richard T. Percy.

The following program was given:

Allegretto cantabile and finale, from Fantasie in D.....	Lemmens
Mr. Morse.	
Là-bas la coupe en main, from Elaine.....	Bemberg
Mr. Moore.	
Ariette.....	Vidal
Harbor of Dreams.....	Margaret Lang
Nymphs and Shepherds.....	Purcell
Mrs. Percy.	
Andante.....	Davidoff
Miss Gaertner.	
The Evening Star, from Tannhäuser.....	Wagner
Mr. Bushnell.	
The Wanderer.....	Schubert
Miss Sherwood.	
Thy Lovely Face.....	Schumann
Intermezzo.....	Schumann
Impatience.....	Schubert
Mr. Moore.	
Intermezzo.....	Klengel
Spanish Dances.....	Popper
Miss Gaertner.	
She Alone Charmeth My Sadness, from Queen of Sheba.....	Gounod
Mr. Bushnell.	
Quartet, from Rigoletto.....	Verdi
Mrs. Percy, Miss Sherwood, Mr. Moore, Mr. Bushnell.	

Every number without exception was good, and as the audience demanded encores to each one, there is no doubt that it was appreciative. Mr. Moore has a fine lyric tenor, and sings tastefully and agreeably. His enunciation is good, and altogether he gave a very enjoyable presentation of his numbers.

Miss Sherwood, who is a sister of Lillian Sherwood-Newkirk, sang here for the first time, and made more than a passing impression. Her voice is a rich, pure contralto of admirable timbre.

Miss Gaertner, always splendid in her work, fairly out-

did herself upon this occasion. She is becoming very much of a favorite here, where she is heard too seldom.

On Sunday night a farewell concert was given to young Dietman, the baritone, who has since sailed for Europe. Mr. Dietman was assisted by Mrs. Alex. Rihm, soprano; Maurice Kaufman, violin; Alex. Rihm, Otto Fischer, and Arthur Claassen, piano. Mr. Dietmann sang superbly, and each one of his assistants were worthy of praise.

Mrs. Rihm has a rich, clear soprano and a charming delivery. Mr. Rihm played some of the accompaniments, and, as always, he adds greatly to the success of the soloist thereby, for his accompaniments are satisfactory to the highest degree.

The course of readings by George Riddle is now occurring on Friday afternoons and Saturday nights. The first one given was the "Edipus at Colonus," with orchestral and choral accompaniment, under Arthur Claassen's direction, and it met with unlimited success. Mr. Riddle is a great artist in his line; his versatility is not less enjoyable than the rich modulations of his voice, the intelligence of his interpretations, and, above all, the charm of his correct English pronunciation. "Henry the Fifth" will be given next time, with orchestral accompaniment.

On Saturday night an enjoyable concert was given in Memorial Hall by Augusta Ohrstrom-Renard and Miss MacKenzie, who are making a specialty of duets and Swedish soli. Although both of these singers are sopranos, the work which they do in ensemble is very attractive. They were assisted by Miss Bertha O'Reilly, who is a very clever and ambitious young pianist, Miss Louise Hall, soprano, and Hugo Bedinger, organ.

The long looked for event, the presentation of "St. Paul," has come and gone. Whether it was the remembrance of the way "Elijah" was presented by this same body, the Brooklyn Oratorio Club, under Walter Henry Hall, or the novelty of the work, I cannot say, but the house was filled from foyer to footlights. It is safe to assert that a more satisfactory oratorio production has not been heard for a long time in Greater New York. The orchestra might have been smoother with more rehearsals, and Mrs. Ida Gray Scott, the soprano, was inadequate; otherwise the performance was without a flaw. Ion Jackson, the tenor, was heard for the first time, and praise for him was unanimous. His superb voice seems utterly devoid of the piercing, wiry quality which is extremely disagreeable in many tenor voices, and the feeling, the finish and refinement which permeated his work showed immense possibilities for this young singer.

The one short aria, "But the Lord Is Mindful of His Own," sung by Josephine S. Jacoby, was given with deep sentiment, and the beautiful round quality which has given this singer her enviable reputation. It was a matter of sincere regret that Mendelssohn had no premonition of the voice that would some day sing that role; if he had had he would doubtless have made more of the part.

Carl Dufft was in magnificent voice and in interpretation, and gave his work with much dignity. J. R. Thomas sang a short art, but it was long enough to show that it was well done.

The choral work was what might have been expected of Walter Henry Hall and a body of singers which is so thoroughly under his control as is this one. Mr. Hall's effects are brought out as an organist would use an organ. He had the assistance of a large boy choir, selected from his own in St. James' Church and the St. Ann's, his former church, and the substitution of these voices for the sopranos gave the choruses a rich coloring that was admirable. The choral work of "St. Paul" is difficult, but this was not noticeable, for the work was so smooth. The chorus "Sleepers, Wake, a Voice Is Calling!" was differently interpreted to that usually accepted, in so far that the beginning was very soft and celestial, to give greater scope for the climax, which came in a great volume and with startling effect.

I have spoken so often of Mr. Hall's success in this line of work I feel as though there were nothing new to say of it; yet there are always new points of interest and merits in his work, as he is never content to rest, but is one of the most indefatigable of workers. I believe "The Redemption" is the next oratorio in contemplation.

A superb concert was given to an immense audience on Saturday night by the Seidl Society, with Joseffy as

soloist. The numbers were all admirable, and in the concerto Joseffy held the interest of his hearers through every note of his entrancing work. The Chopin E minor concerto, rearranged by Tausig, has many Wagnerian effects. Discussion of this with Joseffy himself revealed the fact that Wagner had made personal suggestions to Tausig at these points. That does not alter the fact that Chopin, pure and unaffected, is very much more agreeable than Wagnerian Chopin. Joseffy played it superbly, especially the romanza, where all of his poetry was given free rein.

The Liszt A major was strong in contrast of style, and he played it with dashing brilliancy and clarity. His passage work was superb, especially in the interlocked octaves, which were played with such ease that unless one knew the score one could not scarcely have detected that they were octaves. Joseffy received five or six recalls after each appearance, and was very gracious in according encores after both concertos. He gave "Gute Nacht," Schubert-Liszt, and one of the "Années de Pelerinage" of Liszt.

"Les Preludes," orchestral number by Liszt, superbly given, completed a program with Liszt predominant.

Dudley Buck's overture to "Marmion" is a beautiful composition, and it was given exceptionally well. It is full of good melody and scholarly and interesting harmonies. The audience was very enthusiastic, and calls were made for Mr. Buck after the conclusion of the overture. Seidl, as always, received his quota of enthusiasm and applause. The soloists at the next concert, to occur March 1, will be Ysaye and Pugno.

The next entertainment at the Hotel St. George will be given by the Ondrick-Schultz quartet, which will be assisted by Robert Thallon at the piano and Mrs. Emma Belle Kearney, contralto, who will sing "Il est doux, il est bon," from Massenet's "Herodiade;" "A Toi," Bemberg, and "O That We Two Were Maying," by Nevin.

A concert by the pupils of Tobias Westlin will be given in Memorial Hall on February 16. This program will be given:

Organ solo, Nuptial March.....	Guilmant
George Lind.	
Duet, O Lovely Peace.....	Händel
Selma Booth Cook and Alma Booth Westlin.	
Piano, eight hands.....	Mendelssohn
Nathan Gergstrom, George Low, Ernest Hagberg, Arthur Wegren.	
Rondo, from Sonata, op. 13.....	Beethoven
Anna Westlund.	
Duet, Fanfare Militaire.....	Behr
Florence and May Murnane.	
Organ solo, Asa's Death.....	Grieg
Jennie Strongquist.	
Piano solo, Hunting Song.....	Mendelssohn
Jennie Nelson.	
Alto solo, O Salutaris.....	Rossini
Alma Booth Westlin.	
Overture, from the Magic Flute.....	Mozart
Agnes Hanson, Agnes Clancy, George Lind, Elsa Westberg.	
Organ solo, Triumphal March.....	Casta
Gustaf Lindgren.	
Allegro in F major.....	Mozart
Edith Axelstrom.	
Overture, Zampa.....	Herold
Anna Cedarholm, Marie Nolan, Jennie Strongquist, Anna Westlund.	
Organ solos.....	Rinck
Charles Johnson.	
Impromptu, op. 29.....	Chopin
Gigue.....	Händel
Pierette.....	Chaminade
George Lind.	
Herodiade.....	Massenet
Selma Booth Cook.	
Sonata Pathétique, first movement.....	Beethoven
Gustaf Lindgren.	
Jubel Overture.....	Weber
Anna Westlund, Edith Axelstrom, George Lind, Gustaf Lindgren.	

The Boston Symphony programs have been beautifully selected for the 18th and 19th inst., and it has been decided to have an intermission, which the audiences will appreciate. The soloists for the matinee will be Madame Barna and T. Adamowski. In the evening Alwin Schroe-

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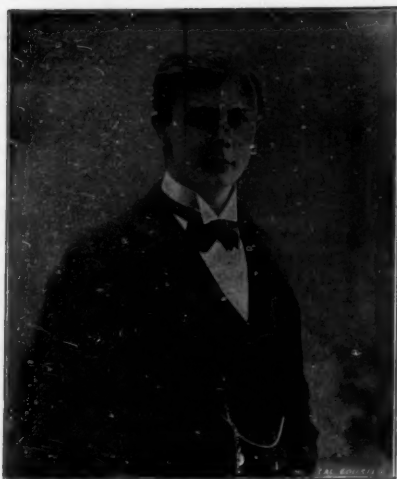
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der, the magnificent 'cellist of the Kneisel Quartet, will be heard.

**Matinée Program, February 18.**  
Overture to Ruy Blas, op. 95.....Mendelssohn  
Romanza for violin and orchestra in F major,  
op. 50.....Beethoven  
Caprice for violin in A minor, op. 1.....Paganini  
T. Adamowski.  
Symphony No. 6, in F major, Pastoral, op. 68.. Beethoven  
Awakening of serene impressions on arriv-  
ing in the country.  
Scenes by the brookside.  
Jolly gathering of country folk.  
Thunder storm: tempest.  
Shepherd's Song: glad some and thankful  
feelings after the storm.  
(Intermission.)  
Songs with piano. Madame Barna—  
Suite, Sylvia.....Delibes  
Les Chasseuses.  
Introduction and Valse Lente.  
Pizzicati to Polka.  
Bacchanale.  
Fantastic concerto for violoncello and orchestra

**Evening Program, February 19.**  
Prelude to Die Meistersingers.....Wagner  
Fantastic concerto for violoncello and orchestra  
(first time at these concerts.).....Loeffler  
Alwin Schroeder, soloist.  
(Intermission.)  
Symphony No. 6 in B minor, Pathétique, op.  
74.....Tchaikowsky  
Symphonic poem, Vitava.....Smetana  
(First time at these concerts.)

On February 17 there will be one presentation of opera at the Academy of Music, when "Tannhäuser" will be given with the same cast, scenery and orchestra as in New York.

The Apollo concert occurs on the 8th.  
Marteau and Lotta Mills give a recital on the 9th.  
EMELIE FRANCES BAUER.

## Hanchett.

Dr. Henry G. Hanchett has just completed his second series of four piano recitals in the popular course of entertainments given by the Board of Education of this city. The recitals have been received by large audiences with gratifying signs of thorough enjoyment and many requests for repetitions of the course in other localities. Dr. Hanchett has played at these recitals, which are specially designed for the masses, the whole of Schubert's Fantaisie, op. 15, and of Beethoven's Sonata in E flat, op. 31, No. 3; movements from the Waldstein and the Appassionata sonatas; three Bach fugues, and liberal selections from Chopin, Schumann, Grieg, Gottschalk and Liszt, including transcriptions from Wagner. Each recital has been expounded by brief remarks pointing out "How to Listen," "What to Listen For" and "What Is Good Music." M. W. Bowman contributed tenor solos to the third recital.

Dr. Hanchett's series of analytical recitals in his studio, at No. 136 Fifth avenue, is also drawing interested audiences of music students, who are becoming more numerous as the course advances and its character becomes better known. The composition announced for treatment on Monday, February 14, is Schumann's Fantaisie, op. 17. But three of these recitals remain to be given.

The third of Dr. Hanchett's course of four recitals at Vassar College will be given on February 16, and on February 11 he gives a recital at Smith College. A Southern tour, extending as far as Mississippi and including engagements in Virginia and Tennessee, is now being arranged, with good prospect of its amounting to a large number of appearances. Dr. Hanchett has booked more than fifty recitals and sonata readings for the present season, and the number bids fair shortly to exceed sixty—a very gratifying showing for a rather dull season.

## A Gallico Musicale.

M R. AND MRS. PAOLI GALLICO entertained their friends on Sunday afternoon last, the 6th inst., by an informal musicale at Sherry's. The program provided was admirably performed and, by reason of its novel interest, calls for quotation.

Quintet, op. 114.....Schubert  
For piano, violin, viola, violoncello and contrabass.  
Messrs. Paolo Gallico, Sam Franko, Fred. Schaefer, Leo Taussig and F. Baier.

Songs—  
To Anthea.....Hatton  
Spanish Serenade.....Tchaikowsky  
Gwylm Miles.

Septette, E flat, op. 65.....Saint-Saëns  
For piano, trumpet, two violins, viola, violoncello and contrabass.  
Messrs. Gallico, Wasshausen, Franko, Boegner, Schaefer, Taussig and Baier.

The Saint-Saëns work is a highly interesting one, not over rich or original in thematic material and somewhat arid as to melody, but seriously clever in its working out and effective in the treatment of the instruments. It was written by Saint-Saëns for the unique à la trompette club of Paris, was first produced here by Sam Franko two years ago at the Aschenbroedel Club, and had its second performance on this occasion. It was a matter of some consequence to be enabled to hear it, and in the hands of such players as Messrs. Gallico, Sam Franko, Leo Taussig, Wasshausen, Baier and the others it received an intellectual and polished interpretation.

The Schubert quintet went with delicious buoyancy, without a flaw. Mr. Gallico's crisp, clear, rhythmic piano playing in ensemble work is a delight to hear.

Mr. Miles sang with great vigor and intensity and with pure, vibrant voice. After the program, which was so excellently planned as to length—just enough—the hundred or more guests present remained to have a little chat and refresh themselves around a well-supplied buffet in the adjoining apartment.

## Too Much Theory.

BEFORE I answer Dr. Muckey's recent article of January 12 in THE MUSICAL COURIER, I must remind him of our personal interview which we had in Minneapolis a few years ago on the subject of voice culture.

If I remember well our argument was more on anatomy and physiology, about the respiratory organs, the oval and nasal cavities, the function and activity of the vocal organs. I answered the doctor to the best of my knowledge. I told him also that the resonator was composed of the cavities above the larynx, viz., the pharynx, the oval and nasal cavities, and the sound produced in the larynx by the vocal cords receives its greater variety in tone quality rounder and fuller by correct use of the resonator. I refer the doctor to my former article on October 27, 1897, on the "Method Question."

In connection with this above mentioned article I shall call not the doctor's attention but those of students as well to a statement which comes from such a competent authority as Prof. H. Krause, from Berlin, who was designated as representative to the last International Medical Congress, which was held in Moscow, Russia. In regard to voice training the professor has this to say,

Jede menschliche Stimme hat ein individuelles Gepräge; Tonbildung, Klangfarbe, Resonanz, Vortrag wiederholen sich in ganz gleicher Weise nicht bei zwei Menschen. Das ist ein Gesetz welches sich hier wie in allen äusseren und seelischen Erscheinungen am Menschen bestätigt findet. Daher ist es die erste und vornehmste Aufgabe eines jeden Gesangslehrers auf's Sorgfältigste zu individualisieren, d. h. seinen Unterricht oder Methode den Anlagen und Bedürfnissen des Schülers anzupassen.

Er hat Umfang, Charakter, Dehnbarkeit, Ausdrucksfähigkeit der jeweiligen Stimme genau zu prüfen, und erst nach richtigem Erkenntnis der gesamten Eigenschaften seinen Bildungsplan zu entwerfen. Die Schüler werden

zumeist mit der sogenannten Athmungsführung, der vielfach im Unterricht eine übertriebene Bedeutung beigelegt wird, viel zusehr gepeinigt, zumal eine richtige Ausbildung der Resonanz den zweckmässigen Gebrauch der Athmung fast von selbst ergibt.

From this statement from such a competent authority as Professor Krause, Dr. Muckey must admit that practical experience is far more important than the so-called scientific theory, and that I was right in my former article in stating that "individual teaching," which requires great practical experience and observation, is the only correct method which leads to success. Now, let me ask the doctor if a successful result is not sufficient proof of a correct method of teaching?

In speaking of results I refer Dr. Muckey to the following throat specialists: Dr. Hall Foster, Kansas City, Mo.; Dr. Martindale, Minneapolis, Minn., and also to the celebrated singer and teacher Miss Marianna Brandt, of Vienna (Austria). I will also add to the number Miss Alice Nielson (the present prima donna of the Bostonians) is also one of my pupils, who I first brought out in my operatic productions. Now, can the doctor point out to me even one instance where the so-called scientists, or any other theory, only, have turned out one single singer? Let me state right here that they never did, and never will!

The only result they have attained so far is simply to mislead the students. In conclusion, let me repeat once more what I said in my former article. Go by results in the selection of a teacher.

MAX DECSI,

121 East Twenty-third street, New York, January 22, 1898.

## Church Choir Vacancies.

According to statements made by Thomas & Fellows, of Carnegie Hall, the next two weeks will see a great many vacancies in the choirs of this city and vicinity. While a number of openings have already been vacated, the great bulk of voice trials will occur in the next four weeks. Singers and organists who are contemplating a change may learn a good deal by seeing Thomas & Fellows.

## The Wetzler Orchestra.

The recently organized Wetzler Orchestra has been most successful of late, and is very much in demand. On February 1 Mr. Wetzler conducted his orchestra at the elaborate musical given by Mrs. J. J. Astor. Madame Nordica, Messrs. Campanari and Leo Stern were the soloists. The orchestra also played at the residence of Mr. Egerton Winthrop last Saturday, with Mlle. Camille Seygard as soloist.

## Howard Forrer Peirce.

On account of a number of engagements in the West, Mr. Peirce has not been able to return to New York as soon as he anticipated. His last appearance was in Cincinnati, where he gave a piano recital, of which the following is a clipping from a local paper:

Howard Forrer Peirce, of New York, gave a delightful piano recital at the rooms of the John Church Company last Thursday evening. A select audience of invited guests were present. Mr. Peirce is, without doubt, a very talented pianist. Though still in an advanced stage of development, he already commands an excellent technique, which will necessarily improve in time. What speaks more in his favor, however, than his technical ability are his musical feeling and poetical conception. His style is nervous and impulsive, and strongly appeals to the sympathetic side of human nature.

He opened the recital with a beautiful prelude by Rackmaninoff, and followed it with Handel's "Harmonious Blacksmith," which he played with remarkable facility and delicacy. After two Brahms numbers he played Beethoven's "Appassionata" with very good expression, although a little more contrast in the shading would have been desirable. Among the other numbers of the program were MacDowell's "Traumeri," Balakireff's interesting Oriental fantasia "Islamey," four preludes by Chopin, which he played very well, and the E major "Polonaise," by Liszt, which was rendered with surprising dash and brilliancy.—Cincinnati Tribune, January 30.



## Boston Music Notes.

JANUARY 30, 1898.

Miss Clara Munger, Miss Priscilla White, Miss Katharine Lincoln and Miss Merrill will give a series of four musicals in Association Hall during the winter, these concerts being arranged for their pupils to acquire experience in singing in public. Every teacher recognizes the value of such experience; but as far as known this is the first public series of pupils' concerts to be given in so large a hall. Miss White, Miss Lincoln and Miss Merrill are all pupils of Miss Munger, whose work is too well known to require any other mention than the many successful singers now before the public whom she has trained. A certain number of pupils of each teacher will appear at every concert, and there are some fine voices to be heard. Later in the season Miss Munger will have a recital devoted to her own pupils.

Miss Aagot Lunde gave a song recital in Worcester last Thursday evening before a fashionable and musical audience that completely filled the hall. The concert was successful in every respect. After the concert Mrs. Homer Gage gave a small supper for Miss Lunde and her Boston friends and a few Worcester people. Besides Miss Lunde there were present from out of town Mrs. B. E. Woolf, the accompanist, Miss Davis, and the manager of Steinert's Boston house.

Everett E. Truette has issued invitations to organ recitals at his studio on Wednesday and Thursday evenings, which will be the inaugural concerts of the new organ just built for him. The instrument has been made with the sole intention of providing as comprehensive a three-manual organ as possible in the limits of a studio—an instrument that contains all the mechanical accessories as well as varieties of tone necessary for all grades of study. The list of combination pedals is as large as will be found in an organ double the size of this instrument, the organ having been condensed into about half the space ordinarily required for one of its size. It affords Mr. Truette's pupils unusual advantages for lessons and practice, no other organ teacher in the city having such an instrument in his studio.

The specification of the organ is as follows:

Compass of Manuals, 61 notes.	Compass of Pedale, 30 notes.
<b>GREAT ORGAN.</b>	<b>CHOIR ORGAN.</b>
1. Open Diapason 8 ft.	16. Melodia 8 ft.
2. Viola da Gamba 8 "	17. Dulciana 8 "
3. Doppel Flöte 8 "	18. Flute di Amour 4 "
4. Octave 4 "	19. Piccolo 2 "
5. Twelfth 2-3 "	20. Clarinet 8 "
6. Fifteenth 2 "	
7. Mixtures 11 rks.	<b>PEDAL ORGAN.</b>
8. Trumpet 8 ft.	21. Open Diapason 16 ft.
	22. Bourdon 16 "
<b>SWELL ORGAN.</b>	23. Flute 8 "
9. Bourdon 16 ft.	<b>COUPLERS.</b>
10. Salicional 8 "	24. Sw. to Gt.
11. Aeoline 8 "	25. Ch. to Gt.
12. St. Diapason 8 "	26. Sw. to Ch.
13. Flute Harmonique 4 "	27. Gt. to Ped.
14. Violina 4 "	28. Sw. to Ped.
15. Oboe 4 "	29. Ch. to Ped.
<b>COMBINATION PEDALS.</b>	
1. Full Organ (with all couplers).	
2. Fortissimo Great Organ (Full).	
3. Forte Great Organ (to Octave).	
4. Piano Great Organ (dropped Flöte and Gamba).	
5. Forte Swell Organ (Full).	
6. Piano Swell Organ (St. Diapason, Salicional and Flute).	
7. Forte Choir Organ (Full).	
8. Piano Choir Organ (Melodia and Flute d'Amour).	
9. Great to Pedal Coupler (reversible).	
10. Tremulant.	

The organ is blown by an electric motor.

Miss Melle Brazeau, of Montreal, who has been studying music in Boston for the past three years, has been appointed teacher of piano and harmony in the public schools of Pawtucket, R. I. Miss Brazeau has been a conscientious student, and her several public appearances have shown her to be worthy of the success she has attained. It is probable that she will be heard in concert in Montreal during the winter.

The recital by pupils of the Faelten Piano School at Steinert Hall on Saturday afternoon was a success. A large audience was present, including a number of prominent musical people, and the young students all played from memory. The transposition exercises in minor keys

by children in their first year of instruction were especially interesting, and called forth expressions of approval. The next recital will be given by advanced students February 15 in Steinert Hall.

Frank O. Nash will be the accompanist at all the concerts where Mme. Marie Decca is to sing during the current week. The program that is sung in Boston will be repeated in Lynn and New Bedford.

Miss Villa Whitney White will give a song recital March 23 Steinert Hall.

James H. Ricketson sang the tenor solo in "The Messiah" at Newport, last week; last evening he sang at Fall River.

On the afternoon of February 18, Francis Rogers will give a song recital in Steinert Hall. Wallace Goodrich will be the accompanist.

A Schumann concert will be given in aid of the Industrial School for Crippled and Deformed Children on Saturday afternoon, March 5, at Association Hall. H. G. Tucker, pianist; Leopold Lichtenberg, Henry Heindl, Jacques Hoffmann, violinists; and Leo Schultz, 'cellist, will play, assisted by Mrs. Caroline T. Shepard.

The assisting artists at the sixth chamber concert in Sanders' Theatre next Tuesday evening are Mme. Helen Hopekirk, pianist, and Daniel Kuntz, viola.

The second concert of the Dorchester Symphony Society will be given in Winthrop Hall on Tuesday, February 1. The club has now an active membership of forty, and the associate list is complete to the limit set by the directors, one hundred and fifty. The concert, under the direction of Charles McLaughlin, will include Symphony No. 1, Beethoven, and other numbers by Grieg, Delibes, Widor and Strauss. Miss Pauline Waltman, mezzo-soprano, will sing numbers from Saint-Saëns, Schubert, Rotoli and Gounod.

The third season of the course of vocal chamber concerts under the management of Wilhelm Heinrich and Julie Terry, will open in Association Hall on Wednesday evening, February 16. Despite the fact that the Henschels had given their farewell recital in this city, the managers have induced them to return, and they will give the opening concert. Among the other artists whose names appear on the program are Mr. and Mrs. Max Heinrich, Miss Julia Heinrich, Miss Marguerite Hall, Miss Gertrude Edmands, Mr. Wilhelm Heinrich, Heinrich Schücker, and the German Choral Society.

Miss Gertrude Edmands and Sullivan A. Sargent announce a song recital for the evening of February 9, in Steinert Hall. They will be assisted by Mr. Alexander Blaess, 'cellist. Mrs. Alma Faunce Smith will be the accompanist.

The choir of St. Peter's Church, Meeting House Hill, under the direction of Mr. Charles McLaughlin, will repeat, to-day, the "Messe Pontificale" of Th. Dubois, which had its first production there on Christmas Day. At the same service, 10:15 A. M., the offertory will be the "Jerusalem" from Gounod's "Gallia," for soprano and chorus, with Mrs. Herrick as soloist.

Next Wednesday evening, Miss Josie Hartman will give a piano recital in Steinert Hall. She will be assisted by Miss Olive Mead, the young violinist. The program is as follows: Kreutzer sonata, by Beethoven; Pastorale and Capriccio, by Scarlatti; Prelude and Fugue, by Bach-Liszt; violin solos by Vieuxtemps and Zarzycki; Scherzo, by Mendelssohn; Nocturne, by Schumann; Rhapsody, by Brahms; Etude and Fantaisie, by Chopin; Larghetto, from "Lucia," for violin, and Polonaise, by Liszt.

The Worcester Telegram says:

The first appearance of the Allen Club this season in Horticultural Hall last night was very much of a success. The club showed good results of the training of Everett E. Truette, the conductor, and they were ably assisted by Miss Olive Mead, of New York, violinist, and Miss Jessie M. Downer, of Boston, pianist. The club is a chorus of only about fifty voices—a sufficient number, however, for the work the club undertakes. The personnel of the club has been considerably changed since the concert last spring, but this change is not responsible for the decided improvement in the singing of the club. It is rather the training of Mr. Truette, under whose conducting last night the club secured some very good chorus effects. There was a delicacy of light and shade such as can only be secured in a small chorus, and that well drilled.

It is rumored that the Boston Cadets will go to New York in February to produce their play. Can it be pos-

sible that these very amateurish young men take themselves seriously?

The Allen H. Brown musical library, which is a department of the Boston Public Library, will formally be opened the public in February. Although it was presented by Mr. Brown to this institution August 13, 1894, the trustees were unwilling to open it to the public until the task of making classifications should have been completed. The catalogue is now nearly finished, and will treat of more than 30,000 different publications, bound in 8,000 volumes. The collection was begun in 1852, and it is considered wonderfully complete.

Orchestra scores of all sorts are a feature of the collection. The one restriction which Mr. Brown has placed on his gift is that positively no volume shall be taken from the library.

The Burlington Free Press announces that arrangements are under way for the midwinter concerts, and they will probably be held February 22 and 23. The "Stabat Mater" will be taken up at the next rehearsal of the chorus.

The soloists of the work that are to be given by the chorus at the February concerts will probably be as follows: Mrs. G. E. Howes, R. K. Severson, J. P. Coob, Jr., and F. C. Lyon.

Arrangements for the May festival are by no means complete, although a plan has been considered. Mr. Zerrahn will be the conductor. Arthur Beresford, who made such a big hit here at the festival last May will be the basso, but the other soloists are not yet engaged. The chief work for the festival will be "Samson and Delilah." Katherine Bloodgood is one of the artists being considered.

FEBRUARY 5, 1898.

The severe weather in Boston delayed the receipt of the above Boston music notes of last week.

Mrs. Margaret Van Hofenberg-Morrill sang in Attleboro last week. Mrs. Morrill has made a great advance in her art the past year, and her exquisite taste in songs gained marked approval from the audience.

The two musicals at Everett E. Truette's studio passed off delightfully, and all enjoyed themselves immensely. The studio was comfortably filled each evening, and the instrument is pronounced perfect in every respect. Next week Mr. Truette gives an organ recital for the Twentieth Century Club at St. Paul's Church on Tremont street.

Clinton Hyland gave a song recital in Keene, N. H., recently, where his beautiful voice and conscientious singing occasioned most favorable comment. Mr. Hyland has been substituting at Trinity for Arthur Beresford when his concert engagements have taken him away on Sundays.

Miss Laura Webster played at Wellesley College on January 10, on the 13th at Gloucester, on the 29th at Brunswick, Me., on the 27th at Miss Aagot Lunde's concert in Worcester, and on the 31st at Pawtucket, R. I. Miss Webster is a member of the Eichberg Quartet, which played at three of the above concerts.

Miss Helen Wright met with great success at the concert of the Exeter Oratorio Society. The following notice is from the News:

When has Exeter heard a more charming voice than that of Miss Wright? To a beautifully clear, sweet, powerful and perfectly flexible voice, is added distinct articulation, refined musical taste, and a charmingly modest and unassuming stage presence. Indeed, her personality as favorably impressed the audience as her beautiful voice, and the ease with which she took D in alt. was a revelation. Miss Wright evidently believes in singing English words, a fact which the audience appreciated. If, as is claimed, Italian, French or German words are better adapted to brilliant vocal execution, then so much more credit is due an artist whose talent enables her to attain the same result in plain English.

The Cecilia will give Schumann's "Pilgrimage of the Rose" at its next concert in March.

Miss Emily Cunningham Cobb's readings began this week. The first, at Mrs. Charles Faulkner's, was "The Rubaiyat of Omar Khayyam," with Miss Lehman's musical setting of the work interpreted by Mrs. Alice Bates Rice, Miss Jeannette M. Rice, George J. Parker and Dr. George Rice. The second will be at Mrs. F. C. Manning's, and will consist of "The Brownings," with Mrs. C. K. Rogers' group of Browning songs sung by



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Miss Caroline Gardner Clarke. The last, at Miss Sanborn's, will be a paper on "Goethe," the selections from "Faust" sung by Mrs. Alice Bates Rice and Eliot Hubbard.

A recital is to be given Tuesday evening, February 1, at the Providence, R. I., Art Club, in which the features will be performances on two pianos. The pianists will be Hans Schneider and F. H. Cheeswright. Irving P. Irons, tenor, will also take part. A program including works by Lysberg, Bach-Liszt, Rubinstein, Diller, MacDowell and others has been prepared.

The annual meeting of the trustees of the New England Conservatory of Music was held Thursday afternoon in the Trustees' Hall of Boston University. The following officers were elected: President, Richard H. Dana; vice-presidents, Charles P. Gardner, Hon. Alden Speare, S. Lothrop Thorndike; musical director (re-elected), George W. Chadwick; treasurer, John O. Bishop; auditor, Alan-son Bigelow; secretary, Frank W. Hale, also elected general manager. This board constitutes the executive committee, and the following were elected substitute members: Rufus F. Greeley, J. Murray Kay, John P. Lyman, Frank Wood. The following new members were added to the board of trustees: Ralph E. Forbes and Samuel Carr for a term of four years; Allan W. Swan and Everett E. Truette for two years. The following were re-elected for four years: William Sturgis Bigelow, William Basset, Charles A. Hopkins, Francis W. Lawrence, Rev. A. D. Mayo, Rev. Philip S. Moxon, D. D., Hon. Alden Speare, Mrs. Sarah L. Tourgee.

At the reception of the Handel and Haydn Society an excellent musical program was given under the direction of the organist and accompanist of the society, Hiram G. Tucker, who, with Charles N. Allen and Wulf Fries, played a trio. Others who had a part in the exercises were B. L. Whelpley, Mrs. Caroline T. Shepard, Bruce W. Hobbs, tenor, and Ivan Morawski, bass.

#### Ffrangcon-Davies Coming.

Ffrangcon-Davies will arrive about the middle of March and make his first reappearance in this country with the Boston Symphony Orchestra. After that he will sing in a number of song recitals in New York, Boston and the West.

#### A Grieg Recital in Memphis, Tenn.

On Saturday evening, January 29, a Grieg piano recital was given at the Rolling-Musser Music Studio, Memphis, Tenn., by Fordyce Hunter. The program was composed of the "Peer Gynt" Suite, No. 1; Ballade, op. 24; Sonata, op. 7, and six lyric pieces; "Cradle Song," "Butterflies," Nocturne, "Spring Song," "Poem Erotique" and Wedding March.

#### Guilmant Will Play with Thomas Orchestra in New York.

Guilmant will play March 7 in Carnegie Music Hall with Theodore Thomas' Orchestra. This will be the only occasion when the great organist will be heard with orchestra. Possibly he may also give another organ recital in New York before his departure for Europe, which will be March 11.

#### Eleanore Meredith in Baltimore.

Madame Meredith sang last week in Baltimore, with orchestra, making a most pronounced success. She was recalled no less than six times, and her appearance was really a furore. Following are several press excerpts:

To say that Madame Meredith was quite equal to the high requirements of "Ocean, Thou Mighty Monster" is to give her unqualified praise. It is an aria that has taxed the ability of many a renowned soprano, and more than one has miserably failed to sing it well. In Madame Meredith the conductor presented an artist with whom no fault whatever could be found. She was warmly received, and was recalled again and again by her delighted audience. \* \* \* Then Madame Meredith sang, again with marked success, "Dich, Theure Halle," from "Tannhauser."—Morning Herald, January 28, 1898.

Mme. Eleanor Meredith, who possesses a voice of very remarkable strength, beauty and compass, sang the difficult arias, "Ocean, Thou Mighty Monster" and "Dich, Theure Halle" with such dramatic power as to win repeated recalls.—The News, January 28, 1898.

Mme. Eleanor Meredith sang superbly the well-known air from Weber's opera, "Oberon." Her voice is of great volume, especially in the high register, and she sings with dramatic intensity and fire. She also sang with orchestral accompaniment the Hall song from "Tannhauser" in fine style. She was recalled several times after each number. Her appearance is very attractive.—The Sun, January 28, 1898.

SOPRANO.

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New York City.

#### THOMAS CONCERTS.

Metropolitan Opera House,  
NEW YORK.

THE following are the dates, programs and names of soloists of the approaching series of concerts of the Chicago Orchestra under the direction of Theodore Thomas:

##### FIRST CONCERT.

NEW YORK, Tuesday Evening, March 1.

SOLOIST.....JOSEF HOFMANN.  
Symphony No. 5, C minor, op. 67.....Beethoven  
Concerto for piano, No. 4, D minor, op. 70.....Rubinstein  
Tone Poem, Don Juan, op. 20.....Richard Strauss  
Piano solo.....  
Vorspiel, Lohengrin.....Wagner

##### SECOND CONCERT.

WEDNESDAY EVENING, March 2.

SOLOIST.....POL PLANCON  
Symphony, G minor (Koechel, 550).....Mozart  
Aria, Caspar, Der Freischütz.....Weber  
Overture, Coriolanus.....Beethoven  
Fantasia, F minor, op. 103.....Schubert  
Adapted for orchestra by Felix Mottl.  
Serenade, The Damnation of Faust.....Berlioz  
Suite, Scenes de Ballet, op. 52.....Glazounow  
Preambule, Marionettes, Mazourka, Scherzine.  
Pas d'Action, Danse Orientale, Valse.  
Polonaise.

##### THIRD CONCERT.

SATURDAY AFTERNOON, March 12.

SOLOIST.....JOSEF HOFMANN.  
Symphonic suite, Scheherazade, op. 35.....Rimsky-Korsakoff  
The Sea and Sinbad's Ship.  
The Narrative of the Calender Prince.  
The Young Prince and the Young Princess.  
Festival at Bagdad. The Sea. The ship  
goes to pieces on a rock surmounted by the  
bronze statue of a warrior.  
Conclusions.

Concerto for piano, No. 4, in C, op. 44.....Saint-Saëns  
Invitation to the Dance.....Weber  
Orchestration by Felix Weingartner.  
Piano solo.....  
Tone poem, Thus Spake Zarathustra.....Richard Strauss

##### FOURTH CONCERT.

MONDAY EVENING, March 14.

SOLOIST.....MADAME NORDICA.  
Suite, No. 3, D major.....Bach  
Overture, air Gavotte.....Bourrée and Gigue  
Symphony No. 2, D major, op. 73.....Brahms  
Scenes and arias, Ah Perfido.....Beethoven  
Isolde's Liebestod, Tristan and Isolde.....Wagner  
Introduction. Closing scene.  
Kaisermarsch.....Wagner

##### FIFTH CONCERT.

WEDNESDAY AFTERNOON, March 16.

SOLOIST.....M. YEAVE.  
Symphony No. 4, D minor, op. 120.....Schumann  
Concerto for violin, D major op. 61.....Beethoven  
Overture, Tragic, op. 81.....Brahms  
Symphonic poem, Les Eolides.....Franck  
Chaconne for violin.....Bach  
Festival March and National Hymn.....Kaun

##### SIXTH CONCERT.

SATURDAY AFTERNOON, March 19.

SOLOIST.....JOSEF HOFMANN.  
Beethoven Program.  
Overture, Leonore, No. 2.  
Symphony No. 9, D minor, op. 125.  
Concerto for piano.  
Overture, Leonore No. 3.

#### Cella Schiller.

Miss Schiller expects to give some piano recitals in the near future. She plays in Morristown and Madison, N. J., soon, and is also occupied with teaching a select few here in the city.

#### The Helen von Doenhoff Concert Company.

The Helen von Doenhoff Operatic Concert Company, under the direction of F. Q. Dulcken, presented the garden scene from "Faust" most successfully in Astoria, L. I., on January 27, with Miss Louise McKay Leslie as Marguerite; Miss Margaret Crawford, Siebel; Joseph Baernstein, Mephistopheles, and W. Warren Shaw as Faust. Misses Leslie and Crawford, both pupils of Madame von Doenhoff, made their operatic débuts on this occasion. A number of Madame von Doenhoff's advanced pupils, who are already known as successful concert and church singers, will make professional débuts in various roles of grand opera during the present season.

#### The Return of Franz Rummel.

FRANZ RUMMEL, the great piano virtuoso, made his re-entrée in the New York world of music Tuesday evening of last week in Chickering Hall. It was at one of the series of Seidl concerts, and the program was the following:

Overture, Coriolan.....Beethoven  
Piano concerto, E flat major, op. 73.....Beethoven  
Franz Rummel.  
From Peer Gynt, suite.....Grieg  
Asa's Death.  
Dance in the Hall of the Mountain King.  
Piano concerto, E flat major.....Liszt  
Franz Rummel.

Waldweben from Siegfried.....Wagner  
There was a combination of malevolent circumstances that at the outset prevented Mr. Rummel from doing himself justice. The weather was dispiriting, and there were many late-comers. It took some time before the house became warmed up, and it must also be confessed that the accompaniments were not distinguished. All these things and the excitement attending what was practically a first appearance rendered Mr. Rummel nervous, and so his memory proved treacherous several times. But the masterly way he retrieved himself was well worthy of admiration. He made a false entrance in the rondo, and was almost disconcerted by a "break" of a viola in the Liszt concerto. He also lost the thread of his discourse in the slow part of the same work, but, excepting these accidents, natural enough under the circumstances, Mr. Rummel played with superb vigor and a healthy virtuosity that convinced the audience he had lost not a jot of his old-time enthusiasm and skill.

The Beethoven concerto was remarkable for the keen, sane analysis of its intellectual and emotional content, and technically it was a beautiful exhibition of polish and repose. Mr. Rummel has lost all his mannerisms. His play is spontaneous, his touch full, velvety, and in cantabile it coaxes from the keyboard every imaginable nuance. In climaxes he stirs the pulse, and yet his seat in the rhythmical saddle is ever unshaken. The rondo of the Beethoven was delivered with resistless spirit.

In the Liszt the splendor of tone and easy grasp of formidable technical difficulties were remarkable. The scherzo was a miracle of lightness and flutiness of tone—how beautifully the upper register of the Chickering sounded, and the finale sensational in the extreme. In response to a tumultuous encore the pianist gave a delightful version of Brassin's nocturne in G flat. Mr. Rummel's appearance was, as predicted, one of the notable events of this busy musical season, and his recital, which was to have taken place yesterday afternoon at Chickering Hall, will be duly reported in the next issue of THE MUSICAL COURIER.

The orchestra, under Mr. Seidl, did better in the solo numbers than in its accompaniments. There was a demand for a repetition of the Grieg Dance.

#### The Innes Band.

Innes and his concert band left here Monday, January 31, for a ten weeks' tour through the West and South. They will spend two weeks between here and Cincinnati and go South from there to New Orleans, returning through the group of Southern States and finishing in Washington, D. C.

Innes is well known as one of the best trombonists we have, being the first to do solo work on that instrument. He was a sensation with Gilmore some years ago, contemporaneous with Levy the cornetist. This is his tenth year at the head of the band, and for the past three years he has averaged forty weeks on the road. He has made some admirable innovations in band music which have contributed much to his success. He has brought his organization almost to the level of a symphony orchestra, without changing its character as a military band. This he has done by novel instrumentation and by rearrangements of orchestral numbers, providing strange combinations of his reeds to procure necessarily orchestral effects.

Madame Linde, the well-known contralto, formerly of Colonel Mapleson's old company, and recently of the Nordica-Linde Concert Company, will be one of the soloists with Innes. Miss Bertha Webb, the violinist, will be another.

FOR SALE—\$350—Hardman concert grand piano, ebony case; used three years; in superior condition; great bargain for hall, church or school; catalogue price, \$1,600. Address Studio, 76 Buena Vista avenue, Yonkers, N. Y.

## ETHELBERT NEVIN CONCERT.

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GARDEN CONCERT  
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TUESDAY AFTERNOON, FEBRUARY 15, 1898.

At 4 o'clock precisely.

An afternoon devoted to  
the compositions of

**Ethelbert Nevin.**

Assisted by Miss GENEVIEVE WEAVER, Miss GERALDINE MORGAN,  
FRANCIS ROGERS, PAUL MORGAN and the Composer.

Reserved Seats, \$1.50 each.

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**Mrs. Thurber and the M. M. P. U.**

FEW names have been so continuously before the American musical public for the past fifteen years as Mrs. Jeannette M. Thurber. Not only has she identified herself with the cause of music in general, but she was the prime mover for the introduction of Wagner's music in this country. Witness the great festival conducted by Theodore Thomas in 1882 at which Materna, Winklemann and Scaria appeared, and given in the Seventh Regiment armory! She also inaugurated and carried to a most successful issue the Thomas Popular Concerts, a series of forty-eight, given at the Academy of Music.

The National Conservatory, of which Mrs. Thurber is president and founder, is in its thirteenth year of active and useful existence. It is the only institution of the sort in this country, for it is conducted entirely on a non-mercantile basis, its aims being artistic and not pecuniary. It is in this respect like the great conservatories of Paris, Vienna and elsewhere, except that these have their existence guaranteed by government subventions. Not only by its singing and instrumental classes has the National Conservatory been sending skilled artists to all parts of the country, but its orchestral classes, directed by the best conductors to be secured here and in Europe, might have formed the nucleus of a great national orchestra. Since 1883, however, Mrs. Thurber has always encountered an obstacle in her path in the shape of a clause in the by-laws of the M. M. P. U., in which its members are forbidden to play in public for money with non-union performers. So even pupils trained free of charge were debarred from paying back to the conservatory for their education by their services at any concerts undertaken by the National Conservatory, concerts helpful in furthering its mission and of assistance in the meeting of its great expenses.

In 1884 occurred the famous legal controversy over the oboist, Felix Bour, and the failure to overcome the opposition of the M. M. P. U. Mrs. Thurber did not give up hope, and in 1891 the fight was renewed, and in 1897, after some correspondence, the following letter was sent to the then president of the Musical Mutual Protective Union, and signed, as may be seen, by five distinguished and public-spirited citizens:

NOVEMBER 27, 1897.

Alexander Bremer, Esq., President Musical Mutual Protective Union:

MY DEAR SIR—The National Conservatory of Music of America is an educational institution of which all musicians should feel proud. It is incorporated under the laws of the State of New York, and recognizing the national character of the work Congress, by special act, granted it a national charter in order to advance music in this country, where there is so much need of it.

It is doing a great and unselfish work to stimulate public interest in musical education, and has benefited, and will continue to benefit, students and musicians alike. It seeks to increase its revenue by giving concerts in which pupils, teachers and alumni can, if desired, perform; and it is to this end necessary that the by-law of the Musical Mutual Protective Union, Article III., Section 1, which prohibits members of the union from playing with non-union members, except in certain cases, should be amended so as to include the National Conservatory of Music of America orchestra.

We have suggested to Mrs. Jeannette M. Thurber, founder and president, to ask you to add another clause after the word "season" in the seventh line of Section 1, to read as follows: "And, also, the orchestra of the National Conservatory of Music of America, whose receipts shall be devoted to the furtherance of musical education and the advancement of art."

Trusting that your members will see their way clear to take this step in the interest of education, we remain, dear sir,

Yours very truly,

(Signed) CHAUNCEY M. DEPEW,  
W. L. STRONG,  
ABRAM S. HEWITT,  
C. SCHURZ,  
H. C. POTTER.

Mr. Bremer called upon Mrs. Thurber and assured her that the request was hopeless, but, luckily, his assurance has not been fulfilled. For at the annual election of the M. M. P. U. new officers were elected for 1898, Sylvester Murphy, president, and Charles Leger, vice-president. They are both Americans and believe in the future of music in this country. Mr. Leger was formerly a pupil of the National Conservatory. Both gentlemen called upon Mrs. Thurber and promised to do all they could to further the cause, and Thursday, January 20, the M. M. P. U. unanimously voted to amend their by-laws as requested in the above letter.

The following correspondence is very interesting and deserves publication as a matter of record:

(COPY.)

MUSICAL MUTUAL PROTECTIVE UNION,  
OFFICE, NINTY-FIRST STREET AND THIRD AVENUE,  
NEW YORK, January 27, 1898.

Messrs. Chauncey M. Depew, William L. Strong,  
Abram S. Hewitt, Carl Schurz and Henry C.  
Potter:

GENTLEMEN—I have taken great pleasure as President of the Musical Mutual Protective Union in advocating the changes in the by-laws of that society asked for you in your communication to the president of the union, dated November 27, 1897. The effect of this change is to allow members of the union to play with the pupils, teachers and the alumni in the orchestra of the National Conservatory

New York, January 28, 1898.

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of Music of America, provided that the receipts of such performances be devoted to the furtherance of musical education and the advancement of art.

I sympathize fully with what you say as to the character of the work of the conservatory, as to the great and unselfish part which it has taken, especially through the untiring efforts of Mrs. Thurber, its founder and president, to stimulate public interest in musical education in the United States, and I can assure you the members of the Musical Mutual Protective Union share this feeling and most willingly recognize the value of the work of the conservatory by making such formal change in its by-laws as might prevent their being an impediment to the co-operation of the members of the union in the work of the conservatory.

With great respect I am,

Very truly yours,

(Signed) SYLVESTER A. MURPHY,  
President.

MUSICAL MUTUAL PROTECTIVE UNION,  
OFFICE, NINTY-FIRST STREET AND THIRD AVENUE,  
NEW YORK, January 27, 1898.

Mrs. Jeannette M. Thurber, President National Conservatory of Music of America:

DEAR MADAME—In accordance with the request of Messrs. Depew, Strong, Hewitt, Schurz and Potter, communicated to the president of the Musical Mutual Protective Union in a letter dated November 27, 1897, the

Musical Mutual Protective Union, by proper resolutions, have so amended their by-laws that members of the Union may now participate in concerts given by the orchestra of the National Conservatory of Music of America, provided, however, that the receipts from such performances be devoted to the furtherance of musical education and the advancement of art.

This step has been taken in recognition of the valuable services rendered by the National Conservatory in the interest of musical education in the United States and the great benefits which it has thus conferred alike upon students and musicians.

I congratulate you upon this success and growing usefulness of the conservatory, and this act of the Union was no more than a just recognition of your valuable and untiring efforts in the cause of mutual education and art.

I am, very sincerely yours,

SYLVESTER A. MURPHY,  
President.

Naturally Mrs. Thurber feels elated over the triumphant conclusion of her agitation, and President Murphy, Vice-President Leger and the members of the M. M. P. U. are to be congratulated on their justice in remedying an unfair condition that was conducive to evil in the course of musical education undertaken by an institution of the standing and authority of the National Conservatory of Music.





CINCINNATI, Ohio, January 29, 1898.

THE sixth afternoon and evening concerts of the symphony season, January 28 and January 29, in Music Hall, presented the following program:

Symphony in E minor, No. 5.....Tchaikowsky  
Fantaisie (Wanderer), in C major, for piano and orchestra.....Schubert-Liszt  
Alexandre Siloti.  
Symphonic poem, Le Chasseur Maudit.....Franck  
Etude, op. 25, No. 7.....Chopin  
Rhapsodie, No. 14.....Liszt  
Alexandre Siloti.  
Huldigungsmarsch.....Wagner

This was a modern program. The orchestra gave the symphony an enjoyable reading. Mr. Van der Stucken is happy in the interpretation of modern works. Its dramatic intensity was marked, and the coloring was reproduced with an artist's hand. Especially beautiful was the andante cantabile. The valse movement was given with spirit and buoyancy. The support of the orchestra in the "Wanderer" fantasia was superb.

The ultramodern tendencies of descriptive writing and bizarre coloring found a wonderful exponent in the symphonic poem by César Franck, which purports to illustrate almost programatically one of the weirdest and most fantastic poems of Bürger. Franck seems to have been willing to outdo Wagner himself in the fever of his realism, but in doing so he has overreached himself. The orchestra was heard to good advantage in the reading of its difficulties. The uncertainty of attack and unclearness in the horns at the very outset was a disturbing feature. The woodwind, too, was sometimes a little off color—and the bassoons in a certain passage produced an effect that was decidedly uncomfortable. There seems to be need of a change in the horns and bassoons of the orchestra—and the brass is often harsh and disagreeable. The "Huldigungsmarsch" was one of the best numbers of the evening. The reading was noble, spirited and true to the conception of Wagner. The several divisions of the orchestra played together with good understanding and proportion.

In Alexandre Siloti, the Russian pianist, the audience had the pleasure of enjoying an artist of extraordinary gifts. He reveals himself—always the musician who subjects technic to art's demands.

The second chamber music concert by the College String Quartet on Tuesday evening, January 25, offered the following program:

Quartet in B major.....Dittersdorf  
Quartet in D minor, op. posth.....Schubert  
Quartet in B flat major.....Saint-Saëns  
For piano, violin, viola and cello.

The concert had exceptional merit. The quartet has greatly improved in tone quality and finish. Their work showed throughout a fine ensemble, precision and musical insight. The solo parts of the violin in the Dittersdorf number were given in a masterly manner by Mr. Marien. He played not only with technical grace and skill, but with warmth and poetry.

The most attractive and sympathetic number was the Schubert Quartet in D minor. The music expresses soul from beginning to end. Its reading by the quartet was characterized by a good understanding of the spirit of the work. The quartet, in which Mr. Romeo Gorno, of the College of Music, played the piano part, did the work splendid justice. Mr. Gorno proved himself a well equipped artist in his ensemble playing. He has the correct sense of proportion and brought out the spirit of the composition. Technically and interpretatively Mr. Gorno was a genuine success. The poetic side is not lacking in him.

By earnest request of some of the most prominent musicians and music lovers of this city Dr. Elsenheimer will give a recital of original compositions. The assistance of some of our local artists has been secured. The compositions to be performed cover different fields of music, such as instrumental music, choral works, dramatic and sacred compositions, songs, &c. As some of the most influential society people of the city are interested in this matter the concert promises to be an emphatic success. The arrange-

ment has been made that the recital will be a strict invitation affair, and no admission will be charged.

Pier A. Tirindelli's successful operetta, "Blanc et Noir," which was given its first performance recently at the Auditorium, Odd Fellows' Temple, upon the urgent request of many who admired the music and more who were not able to get a seat on that occasion, will be repeated in the same hall on some evening during the first week in February.

CINCINNATI, February 5, 1898.

The second Apollo Club concert, on Thursday evening, February 3, in Music Hall, presented the following program:

Discovery.....Grieg  
Sarabande.....Bach  
Tarantelle.....Popper  
The Lord Is My Shepherd.....Schubert  
Wait Thou Still.....Franck  
Spring Night.....Schumann  
Im Herbst.....Franz  
On the Border.....Durst  
Farewell.....Durst  
I Praise Thee, O Lord.....Mendelssohn  
Etude.....Chopin  
Melodie Romantique.....Stern  
The Lark, Finch and Nightingale.....Weinzierl  
O Mistress Mine.....Giordani  
Caro Mio Bene.....Giordani  
Faith in Spring.....Schubert  
Come Forth.....Ries  
Phauidrig Crohoore.....Stanford

The club was assisted by Mrs. Tirzah Ruland, contralto, and Leo Stern, violoncello. The concert was along the line of short chorus work, and offered quite a contrast with the first of the season, when Dvorák's "Stabat Mater" and "The Swan and the Skylark," by Goring Thomas, were presented. The aim of the club is upward; its endeavors under the direction of Burt W. Foley have never been more enthusiastic and genuine, and the results, while altogether on a different plane, were quite as satisfactory. There was some local interest attached to the singing of two choruses for mixed voices, composed by Sidney C. Durst, of this city. Their titles are "On the Border" and "Farewell." The first of these is beautifully descriptive, a calm serenity characterizing the under current of musical thought, and the second has a decidedly poetic vein. Mr. Durst played the accompaniments with clearness and force. The chorus did both works ample justice.

The best and most serious work of the evening was recognized in the Irish ballad for mixed voices, "Phauidrig Crohoore," by C. Villiers Stanford. The composition has exceptionally original merit.

The best work of the men's voices of the club was done in the "Lark, Finch and Nightingale," by Weinzierl. Its delicate shading had a sense of poetry. The Mendelssohn number, "I Praise Thee, O Lord," from "St. Paul," was less satisfactory. It lacked in earnestness and the devotional spirit. W. Y. Griffith, of the club, sang the baritone solo with much credit to himself, with repose and dignity.

The women's chorus sang "The Lord Is My Shepherd," by Schubert, fairly well, with some creditable effects in shading and expression, but it was lacking in the principal thing—soul. The solo parts in the opening number, "Discovery," by Grieg, were also sung by Mr. Griffith.

Mrs. Ruland has a good stage presence and a splendid voice, of rich material and extensive range. Her lower notes are round, full and musical, and she manages her entire register admirably. Her best efforts were perhaps in "Wait Thou Still," by Franck, and "Caro Mio Bene," by Giordani.

Mr. Stern is a thorough artist on the 'cello. He has both tone—exquisite in its musical quality—and execution. He appeared to advantage equally in classic and modern compositions. His playing of a "Melodie Romantique" of his own composition was genuinely poetic.

Georg Krueger, of the Conservatory of Music faculty, gave a piano recital of more than ordinary interest on Friday evening, February 4, in the Scottish Rite Hall. He was assisted by Miss Ida Mae Pierpont, soprano, in the following program:

Prelude and fugue, A minor.....Bach-Liszt  
Sonata, op. 53, C major (Waldstein sonata).....Beethoven  
Aria, Non so più, cosa son, cosa faccio (Le Nozze di Figaro).....Mozart  
Nachtstück, op. 23, No. 1.....Schumann  
Si Oiseau J'Étais, op. 2.....Henselt  
Jeu des Ondes, op. 40, No. 1.....Leschetizky  
Concert waltz, op. 15 (first time).....Gens

HELLO!

BROOKE

Captured New England and Canada last Spring, and again last Fall. Now he is engaged for the longest and most profitable band engagement in America.

BROOKE and his famous CHICAGO MARINE BAND, 55 musicians, at Willow Grove Park, Philadelphia, for eighteen weeks, from May 25, 1898.

HOWARD PEW, Manager.

200 Wabash Avenue, CHICAGO, ILL.

Etude, op. 25, No. 9.....Chopin  
Impromptu, op. 36.....Chopin  
Polonaise, op. 53, No. 6.....Chopin  
Songs—

Marie.....Franz  
Impatience.....Schubert  
Thème Varié, op. 16, No. 3.....Paderewski  
Spinnerlied aus Der Fliegende Holländer.....Wagner-Liszt  
Grand Galop Chromatique.....Liszt

Mr. Krueger was heard at his best. He is a conscientious, well-proportioned and splendidly equipped artist. His playing contains not only technical finish, but the soul of the genuine musician. He has a virile touch, but it expresses poetry as well. Delicacy and strength are combined in the capacity of his execution. His conception of the Beethoven Sonata was convincing in its rhythmic clearness and spirit of the master. There is an extraordinary degree of enthusiasm about Mr. Krueger's playing, and it is conspicuously characterized by energy and animation.

Miss Ida M. Pierpont, soprano, shared the honors of the evening. She sang an aria from Mozart's "Figaro" with fine conception and a noble delivery. Her voice has exceptionally musical quality. Tenderness and feeling were expressed in Franz's "Marie," and "Impatience," by Schubert, was sung in a poetic vein.

Paul Haase, the distinguished vocalist and teacher of the College of Music, last week notified Frank Van der Stucken, dean of the faculty, of his resignation, to take effect at the close of the present academic year. It is believed, however, that his differences will be settled and his talent saved to the college.

The sixth concert of the Ladies' Musical Club on Saturday afternoon, February 5, in College Hall, offered an unusual attraction in a piano recital by Edward A. MacDowell, the eminent American pianist and composer. The program was exceptionally interesting and largely made up of his own compositions. Mr. MacDowell showed his virtuoso ability to advantage in his sonata "Eroica." He gave it a passionate, poetic interpretation, with tremendous force and animation in fortissimo passages. The composition itself declares the innate power of the musician, and bears upon its face the stamp of originality. Mr. MacDowell has a wonderful faculty for descriptive music, not on the program order, but such as genuinely stirs up the musical soul. In dramatic intensity he revels. The playing of "The Eagle," descriptive of Tennyson's poem, was an instance in point. Mr. MacDowell was received enthusiastically, and a very musical and cultured audience gave him frequent applause.

Master Ralph Wetmore, the boy violinist, who made his début last Monday afternoon at Mrs. Alex. McDonald's musicale, has indeed wonderful talent. He began the study of the violin with Robert Braine, the violin teacher, of Springfield, Ohio, at the age of seven. He studied with Mr. Braine about seven years, during which he has taken nearly 500 lessons. He has never had a single lesson on the violin from any other teacher. He has been given free scholarship by Mr. Van der Stucken at the College of Music, and will in a short time be assigned a position among the violins of the Cincinnati Symphony Orchestra.

J. A. HOMAN.

## Hans Kronold at White Plains.

The usual enthusiastic reception marked Mr. Kronold's appearance at the concert last Thursday evening under the auspices of the Young Men's Christian Association. He was compelled to answer numerous recalls.

## Regina de Sales Returned to Europe.

Miss Regina de Sales, the popular soprano, whose success in England is a prominent one, sailed on Saturday last for London, after a three months' American visit, during which she sang a great deal in concert throughout the West.

## Sousa's Concerts.

JOHN PHILIP SOUSA, Conductor.

MAUD REESE-DAVIES, Soprano.

JENNIE HOYLE, Violiniste.

Feb. 13, Davenport, Ia.  
Feb. 14, Washington, Ia.  
Feb. 14, Burlington, Ia.  
Feb. 15, Oskaloosa, Ia.  
Feb. 15, Ottumwa, Ia.  
Feb. 16, Iowa City, Ia.

Feb. 16, Cedar Rapids, Ia.  
Feb. 17, Dubuque, Ia.  
Feb. 18, Freeport, Ill.  
Feb. 18, Rockford, Ill.  
Feb. 19, Jansville, Wis.  
Feb. 19, Madison, Wis.



**"Martha" a Success.**

CROWDS to the right of them, crowds to the left of them, crowds in front of them, crowds behind them—such was the experience of those who entered the American Theatre Monday evening, either by the Forty-second street or the Eighth avenue entrance. These crowds showed the wisdom of the management in selecting the perennial, semi-centennial "Martha" for a week's performance. And the enthusiasm, which began with the duet and trio in the first act and steadily increased until the splendid finale, still further emphasized that wisdom. One reason for the large attendance was doubtless the knowledge that, so far as perfection of detail was concerned, the beauty of scenery and costumes and the fresh beauty of the voices in the chorus would make the representation probably the most pleasing, taken all in all, of any yet given in the city. This expectation was justified.

Those who still care for the melodious strains of this old Italian-French opera—imitation of its betters though it be—were amply satisfied with the sympathetic interpretation and the excellent acting. In the latter respect the performance was, according to the memory of old opera-goers, the best yet given, for there were none of those absurd breaks, where the chorus stands like wooden images, waiting for the principal characters to sing their frilled and furbelowed arias. On the contrary, by deft management and making the most of every possible opportunity for action, the chorus filled every gap in a spirited manner. None who know the infinite amount of painstaking necessary to produce such result can fail to express appreciation. The superiority of this acting and singing of the chorus to that at the Metropolitan Opera House was freely commented upon by many in the audience.

It was forty-five years ago, the curious may like to know, when "Martha" was given for the first time in America—November, 1852. The production was under Bochsa's direction, and the cast was: Lionel, Signor Guidi; Plunkett, Mr. Leach; Lady Harriet, Mme. Anna Bishop; Nancy, Miss Rosa Jacques. Since then the most noteworthy performance has been that in which Christine Nilsson, Annie Louise Cary, Capoul and Del Puente took the principal parts. It was prophesied twenty years ago that "Martha" would not live, yet still the opera pleases—"Meretricious taste," say the Wagnerians. Yet, notwithstanding the lack of dramatic force and the tum-ti-diddy rhythms, there is still attraction to any unprejudiced musician in the musical touches of comedy and the flowing harmonies of the best choruses. The cast of "Martha" is:

Lady Harriet Durham, maid-of-honor to the Queen,  
Grace Golden  
(Wednesday evening, Miss Elsa May.)  
Nancy, her waiting-maid.....Lizzie Macnichol  
Lord Tristan Mickleford, Lady Harriet's cousin,  
E. N. Knight  
Plunkett, a wealthy young farmer....William G. Stewart  
Lionel, his adopted brother, afterward Earl of Derby,  
Charles O. Bassett, William Stephens  
The Sheriff.....John Read  
Chorus of farmers, servants, hunters and huntresses, courtiers, &c.

The alternates as arranged for the rest of the week are:  
Wednesday evening, Mr. Bassett, Lionel; Miss May, Martha.

Thursday evening, Mr. Stephens, Lionel; Miss Golden, Martha.

Friday evening, Mr. Bassett, Lionel; Miss Golden, Martha.

Saturday matinee, Mr. Bassett, Lionel; Miss Golden, Martha.

Saturday evening, Mr. Stephens, Lionel; Miss Golden, Martha.

William G. Stewart, whose picture appears on this page, was in good voice, and proved the value of his studies in dramatic action, especially upon his third recall after the drinking song in Act III. His spirit and freedom were indications of future power. His acting with Lizzie Macnichol (who played her part with fascinating coquetry) left little to be desired, allowing for first night uncertainties and the momentary waverings which resulted in a quarrel of rhythms in one important passage.

Charles O. Bassett, the tenor, was recalled after every number, and merited recalls by the grace of his acting and skillful use of the voice that he still has. He was especially effective in "Ah, so Pure," receiving four recalls, and in "Heaven May Forgive." The part of Lionel is imbued with so much old-time sentimentality that it is difficult to-day to keep its would-be pathos from appearing bathos. Therefore Mr. Bassett deserves all the more credit for his success.

Miss Macnichol looked a winsome maid and a handsome huntress, but now and then missed some of her lines, a fault easily remedied. Miss Golden, for the first time this season, appeared in a part not altogether suited to her best capabilities and not studied apparently from the right conception of the part. She, as well as Mr. Bassett, sang several times a little below the right pitch, although the former sinned in this respect less than the latter. The Sheriff, John Read, sang well and acted well. Throughout the opera the men were superior to the women, except in the chorus, where the reverse was true.

The stage coloring in the first act and in the hunting scene, and in fact the careful attention to color harmonies in every scene, were not among the least meritorious points of the performance.

Musically the climax of excellence was produced in the finale, where a pure volume of sound, produced with accuracy of attack and sympathy between orchestra and chorus, left the audience in good musical humor.

Next week a double bill will be offered, "Cavalleria Rusticana" and "H. M. S. Pinafore."

**WILLIAM G. STEWART.**

The young baritone of the Castle Square Opera Company has by his splendid work during the career of this organization in the city firmly established an enviable reputation. He has a powerful high voice of more than ordinary compass, and an excellent method.

Mr. Stewart inherits his musical ability, his father being N. Coe Stewart, present superintendent of music in the public schools in Cleveland. Last year THE MUSICAL COURIER championed Mr. Stewart's appointment as superintendent of music in the New York public schools, which position is at present held by Frank Damrosch. Besides holding the position of superintendent of music in Cleveland Mr. Stewart is also president of the musical department of the National Education Association. Mrs. N. Coe Stewart is now the president of Sorosis in Cleveland and is prominent in all the musical events of that

**WM. G. STEWART.**

city. She is also well known in this city for her interest in musical matters.

Mr. Stewart was born in Cleveland in 1870. He made his first appearance on the stage as a chorister of the Baker Opera Company. His first principal role was Count Arnheim in "Bohemian Girl." He remained with the Baker company for two seasons, gaining a knowledge of stage business and also acquiring a large repertory. He left that organization and joined Pauline Hall as leading baritone, singing prominent roles in "Madame Favart," "Puritana" and "Amorita." He next was seen with Laura Schirmer-Mapleson in her production of "Fayette." About this time Mr. Stewart saw the necessity of good dramatic training, so he temporarily abandoned the operatic stage and came to New York, and after a long siege of visiting dramatic managers he secured a position with Augustin Daly. He remained with Mr. Daly, playing small parts three seasons. One season he played with Mr. Daly in England, then returned to America, opening with Miss Camille D'Arville in her production of "Madeline." He also supported her in "A Daughter of the Regiment." His next engagement was with the Castle Square Opera Company, and he has remained with this organization ever since.

Mr. Stewart has a wide repertory, including seventy-five grand and comic operas. His favorite character is Valentine in "Faust," which role he has sung over fifty times with the Castle Square Company. Mr. Stewart is himself a teacher of music of no little reputation. He has a class in Philadelphia at the present time. One of his pupils, Miss Celeste Wynn, is now the prima donna soprano of the Francis Wilson Opera Company. Mr. Stewart is also an adept on the violin, mandolin and several brass instruments.

His very recent success as Fortunio is still fresh in the memory of those who heard "The Fencing Master" at the American Theatre. This week he is being heard as Plunkett in "Martha."

**Marchesi on Viardot-Garcia.**

IN the book "Marchesi and Music" the American student interested in the most perfect and successful method of singing the world has known—the famous Garcia method—will find abundant reference to the great teacher and to his sister and successor in the method, who still lives, the eminent Pauline Viardot-Garcia.

It is well known to lovers of vocal music the world over that Pauline Viardot-Garcia took the method of her brother, Manuel Garcia, in the purity of its original form, and taught it with as great success as did her brother. But the experience of years added to a superb vocal musicianship suggested to this gifted woman a few developments which Manuel Garcia might have made had he lived. Viardot-Garcia simply amplified the original design without altering its principles, but having once laid the impress of her added experience and study to the method she re-baptized it by the name under which it is now known and taught to the world—the Viardot-Garcia method.

In this country at the present juncture a large amount of artistic interest is excited through the skilled efforts of the vocal teacher, Mme. Katharine Evans von Klenner. Mme. von Klenner is the recognized authority in America on the Viardot-Garcia method. She is the authorized representative here of Pauline Viardot-Garcia, and the output of the Von Klenner studio is a matter of vital artistic consequence to the future vocal welfare of this country. In view of this important fact sentences even of allusion to either Manuel Garcia or Pauline Viardot-Garcia are of interest to quote from the recent book of Marchesi. In modern days, as a judge of singers and a mistress of repertory Madame Marchesi has been looked up to as pre-eminent in her profession. She acquired her critical judgment of good vocal art from her own faithful study of the Garcia method, and as early as page 4 in her book she refers to the great Madame Viardot as follows:

"When Jenny Lind sang at the opera in Frankfurt, or whenever De Bériot, Pauline Garcia (now Madame Viardot), Thalberg or Liszt gave concerts, I would coax or implore my grandmother to allow me to accompany her to these musical treats."

In these days Pauline Garcia was a superb singer and had not begun to teach. She left teaching to her brother Manuel, to whose infallible method she held the key which has since opened the door of hope and success to many a brilliant singer.

Marchesi's second reference is made on page 15.

"In the spring of 1844," she writes, "the Italian opera was opened in Vienna with Mesdames Viardot, Alboni, Tadolini, &c., as the principal singers. With my aunt, the Baroness, I paid a visit to Madame Viardot, who kindly invited me to attend any piano rehearsals which were held at her house under Nicolai's direction, and I felt considerable pride in turning over the pages for him. These rehearsals interested me exceedingly, but in listening to those great singers I soon became aware of the deficiencies in my own studies. I was also permitted through my master's influence to attend the rehearsals at the theatre."

"One day when I had sung, at her special request, to Madame Viardot, she said to me: 'My dear child, you are not on the right road; you should go to Paris and study with my brother, Manuel Garcia.'"

Even thus early the future prominent Marchesi was dazzled by the perfect vocalization of Pauline Viardot, who, in turn, recommended the student to go to Garcia, her brother, the teaching representative of that source from whence her own knowledge had been derived.

On page 17 Marchesi writes: "In May, 1844, I returned to Frankfurt, and at once informed my relatives of my earnest desire to remove my studies to Garcia in Paris, but as my plans met with no one's approval, all my wealthy relatives declining to render me any pecuniary assistance, how was this to be brought about? At length, after serious deliberation, I boldly resolved to turn my musical knowledge to account, and, by giving lessons, obtain the necessary means to pursue my studies."

Marchesi did so with successful results, and in October, 1845, was able to start for Garcia and Paris as she had hoped.

(To be continued.)

**New York Chamber Music Club.**

The third concert of the New York Chamber Music Club, August Spanuth (piano), Ludwig Marum (violin) and Anton Hegner (cello), has been postponed till Saturday, February 12. The club will play the G minor trio by Smetana and Beethoven's trio, op. 97.

**David Bispham's Recital.**

The announcement that David Bispham will give an afternoon of songs in English will be received with pleasure by all who are conversant with his art. This concert, February 21, Mendelssohn Hall, will probably be Mr. Bispham's last appearance for this season.





## TOLEDO.

TOLEDO, Ohio, January 25, 1898.

**A**LICE VERLET, Charles Meehan, the boy soprano, and the Banda Rossa were the attractions that marked the close of the musical season of 1897.

January 12 Pol Plançon sang at the Auditorium. With what a magnificent voice has this artist been endowed! It is a rare organ, rich, sonorous and mellow.

The Eurydice Club gave its first concert of the season at the Auditorium January 18. The soloists were Mrs. Katherine Bloodgood and Toledo's favorite soprano Mrs. Albino Blodgett. I regret having been unable to attend this concert, which was highly spoken of.

Westminster Church was converted into a temple of music January 19, by the wonderful organ playing of Alexandre Guilman. This difficult and sublime instrument was handled in a manner truly astonishing and was positive proof that the title "greatest living organist" was no exaggeration.

Francis Walker, of Boston, gave a song lecture-recital at the Epworth Church January 21. The program was made up of three distinct sets and kinds of songs: arias, German songs and ballads. Mr. Walker prefaced each song with an explanation of its origin, form and, whenever necessary, a translation of the words. Mr. Walker has a powerful baritone voice, which is not unpleasant, but lacks mellowness and possesses little of the sympathetic quality. His conception of the German songs I did not particularly admire, and was sorely disappointed in the rendition of that exquisite gem of Hoffman's, "Thou Fairest Angel." The singer was happier in the ballads and sang with taste and good feeling, "Maclean of Ardour," "Sands o' Dee," "Three Fishers" and "The Last Word." His address, "What Music to Avoid," was interesting and proved Mr. Walker to be a man of musical intelligence.

Sunday afternoon the Toledo Marine Band gave its second concert at the Valentine Theatre. The organization numbers thirty-six men and considering that the band has so recently been organized, plays remarkably well. The program was interesting and admirably carried out. The opening number, a march by Sousa, was played with dash and spirit. The overture to "Zampa," sextet from "Lucia di Lammermoor" and Weber's "Invitation a la Valse" were given with careful regard to coloring. "Tone Pictures of the North and South," by Bendix, and a humorous composition by Moses, entitled "Patrol of the Crack Regiment," aroused the audience to great enthusiasm. The closing number was a battle piece highly descriptive in character. W. E. Van Doren is the leader of this band, and that he is capable and able to make it one of the very best in the country has been abundantly proved.

Toledo has at last realized her desire to own a first-class band, and it now rests with the people whether it shall be a permanent thing. A liberal patronage of the concerts is the way in which to show our interest and thus encourage the enterprise.

The Toledo Symphony Orchestra has again raised its voice and bade the people note the progress made since the initial concert two months ago. The Auditorium held a large and appreciative audience last Monday night, the occasion being the second concert by the orchestra. A decided improvement was noticeable in the playing of the orchestra. A stronger bond of sympathy existed between director and men, better attention to the details of a composition; while throughout the program one could note greater freedom and more self-reliance on the part of the performers than at the first concert. The concern for the technical part, evident at that time, was happily superseded by a closer attention to expression and interpretation.

When one considers the enormous amount of practice required to gain proficiency in the playing of works such

as were given Monday night, and that only two months had passed since the first concert, it is no exaggeration to say they played not only very well but wonderfully well.

The program opened with the finale from Beethoven's Fifth Symphony, which was played with vigor and vivacity. The Bach-Gounod "Meditation" was beautifully played. The Pilgrims' Chorus, from Wagner's "Tannhäuser," was greatly enjoyed by the audience. The overture to "Rienzi" was given with good interpretation. "Au Moulin," by Gillet, was a graceful number and much enjoyed. The ever beautiful and sublime "Largo," by Handel, was played with breadth and feeling. An effective closing number was Meyerbeer's "Fackeltanz."

The recently organized Toledo Philharmonic Trio, Mr. Korthuey (piano), Mr. Steinhauser (violin) and Mr. Speil (cello) made its initial bow to the public at this time and was heartily applauded. "Brautgesang," by Jensen, and a bolero by Godard were played with exquisite grace and faultless interpretation. The latter number was one of the favorites of the evening. These three artists form an ideal trio and it is to be hoped will frequently give us the benefit of their artistic playing.

Mrs. Blodgett's singing was one of the delightful features of the evening. The exquisite "Lullaby" from Godard's opera "Jocelyn" was sung with a daintiness and charm that captivated the listener. The sympathetic accompaniment of Mr. Korthuey and obligato of Mr. Steinhauser must have served as an inspiration to the singer.

Mr. Korthuey's fine song, "Love's Rapture" (with orchestral accompaniment), had a happy interpreter in Mrs. Blodgett. The freshness and spontaneity that marked her singing were delightful, and the audience would not be satisfied until the numbers had been repeated. Like a sparkling gem in a beautiful setting was the violin solo of Mr. Steinhauser. His flawless technique, fine singing tone and ideal interpretation prove him to be an artist in the true sense of the word. From the moment his bow touches the strings he belongs wholly to his instrument and under his magic touch it becomes a breathing soul. "Fantaisie Militaire," by Leonard, was played in a masterful manner.

The addition of a first and second violin, a violoncello, bassoon and harp since the last concert, made a decided improvement in the ensemble.

LINA ZOERB.

## SCRANTON.

SCRANTON, Pa., January 28, 1898.

**M**USICAL matters in Scranton are still very quiet, and nothing as yet of any importance seems before us for the future. Alexandre Guilman will give an organ recital in Wilkesbarre very soon, which will doubtless attract a number of Scranton's musicians.

Bauer's concert at the Lyceum Theatre on the 21st, was a great success, and had a crowded house with "standing room only."

A number of local musicians will give concerts during the next few weeks. The Glee and Madrigal Club will make its first appearance in concert some time in February. This club numbers among its members most of the prominent singers of Scranton, and under John T. Watkins' baton should do some good work.

The Fanny Mendelssohn Society, women's voices, has decided, for various reasons, to abandon all plans for a concert this season, and no more rehearsals will be held before next fall. The initial concert of this club was given last May, with great artistic and financial success, and it is to be regretted that we shall not hear them this year. The director of the Fanny Mendelssohn Society so far has been J. Alfred Pennington.

We have an ever-increasing number of music teachers

locating in Scranton, which fact looks very promising for our musical future. There is plenty of work for all.

E. E. Southworth is known as the dean of Scranton piano instructors, and this honor certainly belongs to him. A number of the successful teachers here are Mr. Southworth's pupils, and have never had other instruction than his. His classes are always crowded, many pupils coming to him from other towns for finishing touches. Miss Clare Hoban, who finished under Mr. Southworth last year, is now studying with Leschetizky in Vienna, and the thoroughness of her former teaching was very highly commended by this maestro.

The Scranton Conservatory is still in the first year of its existence, but is in a flourishing condition for so young an institution. In place of importing new teachers to make up the faculty for the conservatory when he started, Mr. Pennington very wisely formed a music combine, or music trust, and engaged a number of well-established teachers who could take their pupils with them in the new venture. Good instruction in languages, drawing, water color, oil and china painting, stringed instruments, sight reading, piano, organ and voice can be gotten at the conservatory on very reasonable terms. There are twelve teachers in the faculty, and 148 students have registered so far this season.

Ernest Thiele, formerly of New York, is probably our leading violinist among a number of very excellent artists and teachers of the violin, by reason of his being the only violinist here who has a metropolitan reputation already earned. He is an artist of exceptional merit and talent, and Scranton is to be congratulated on the acquisition of Mr. Thiele as a permanent resident—which is due to Scranton's bracing air and Mr. Thiele's poor health. We hear this artistic violinist far too seldom. V. IXEN.

## ALAMEDA, CAL.

JANUARY 31, 1898.

**L**IKE most suburban towns of 20,000 inhabitants, Alameda has a musical life reflected from a large city, and also its social life is to a great extent dominated by music. San Francisco is but a half-hour away, and reached by frequent and comfortable trains and a ferry over one of the world's most beautiful bays. For that reason it is never, in any weather, a hardship to go to San Francisco for concerts, oratorio and opera. For that reason all the greatest artists do not give separate concerts in Alameda.

Some noteworthy musicians are living and teaching here, however—musicians who would make, and some of whom have made, their mark in great centres. Whatever of interest in this line occurs will be faithfully transcribed for THE COURIER readers.

The music section of the Adelphean Club is doing good work in helping those not specially educated in music to a more complete knowledge of it. The great musicians are being discussed in chronological order by this club.

E. D. Crandall, one of our favorite vocal teachers, will present Gilbert & Sullivan's "Iolanthe" early in March. The soloists and chorus will be composed mostly of Mr. Crandall's pupils.

Bernhard Mollenhauer, the well-known violinist, formerly of Chicago, has been located here for several years. He will give a pupils' concert on February 15.

We rather pride ourselves here on our vested choir of men and boys. Christ Church is one of the few hereabouts which boasts such an organization. The director, Gustav Albrecht, is a man of long musical training, and his boys are doing well.

The choir of the First Unitarian Church is the best of the quartets here. E. D. Crandall is conductor and tenor;

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Miss Mary Chester Williams, soprano; Mrs. G. R. Dodson (the wife of the popular minister), contralto; F. D. Colburn, formerly of Boston, basso. Miss Elizabeth Westgate is the organist, and has a fine pipe organ (presented to the church by Mrs. C. H. Shattuck, in memory of her husband) to play upon. Her Sunday afternoon recitals are pleasant affairs.

Mrs. Maude Chappelle Henley, now winning the good will of the Chicago critics for the lovely quality of her contralto voice, was formerly an Alameda girl.

MUSICUS.

## NEW HAVEN.

NEW HAVEN, Conn., January 29, 1898.

THE musical interest of New Haven has been practically dead until within the last two weeks, but there has been a grand awakening and from present indications the rest of the season will be a busy one.

Society turned out in full force on Monday evening the 17th inst., the occasion being the joint recital of William H. Lee, baritone, and Charles Meehan, the well-known male soprano. These artists had the assistance of Isidor Troostwyk, of the University Music department; Harry J. Read, accompanist, and your correspondent, who was called from the audience to take the place of Mrs. Lines, the advertised pianist.

Mr. Lee sings with fine stage presence and style, and is musically, dramatic and authoritative in all his work. His best selection was Elanor Smith's charming song, "The Quest." It was, perhaps, a disappointment to many that Mr. Meehan gave no exhibition of his powers in the line of coloratura work during the evening, but the purity and quality of his voice at once astonished and won the hearts of everyone present, and he was obliged to respond to encores after each number, doing D'Hardelot's "Dis oui, Mignon," and "Comin' thro' the Rye." Mr. Troostwyk played the brilliant "Rondo Capriccioso," of Saint-Saëns, and the Vieuxtemps' "Romance." Mr. Read's work was conscientious, artistic and generally satisfactory.

Harry B. Jepson gave the fifth of a series of organ recitals in Battell Chapel on Tuesday the 18th. The principal works were the Bach "Toccata" in F major and Guilman's First Sonata. At the sixth recital on Tuesday of this week, the program included Rheinberger's sonata in F sharp minor, Lemmen's "Storm Fantaisie" and the overture to "Tannhäuser."

The Bridgeport Oratorio Society, Frank Damrosch, conductor, gave a fine performance of the "Creation" on the 20th; the soloists being Mrs. Corinne Moore-Lawson, soprano; Theo. Van York, tenor, and Joseph S. Baernstein, basso. The society numbers about 200, and under Mr. Damrosch's leadership sing with an earnestness and freshness which always lends interest to their work. While the volume of tone is not as great as one might expect, the attack is always good and the dynamic effects far better than in past years.

Of the soloists Mr. Baernstein was the star. His voice is one of beautiful quality, and united to it is a dramatic temperament which he keeps within the limits of its requirements. His delivery of "Softly Purling" was exquisite, while the descriptive recitative "Straight Opening" aroused the audience and chorus to a high pitch of enthusiasm. Mrs. Lawson appeared to be suffering from a hoarseness which affected the quality of her lower register, but her upper tones were clear and vibrant and perfect in intonation. Mr. Van York was satisfactory in the tenor role and left no doubt of his ability as an oratorio singer.

The concert at the Railroad Y. M. C. A., this city, on Friday evening was chiefly interesting because of the appearance of Miss Neva Fenno, soprano, of Geneseo, N. Y. Nature has endowed this young woman—still in her teens—with an attractive personality and a really fine, fresh voice of light quality. Her intonation was not always perfect, perhaps, owing to the acoustics of the hall, but if she studies carefully for a few years, more will be heard of her work.

To be strictly up-to-date there should be a column or two of society notes covering the various Teas, Germans, &c., of "Prom" week, and finally a glowing account of that time-honored institution of Yale University—the Junior Promenade—itsself appended here; but your correspondent will content himself with a brief notice of the Glee Club concert held at the Hyperion Theatre on Monday night. The Glee Clubs connected with many of our educational institutions do not reach a high standard of artistic success. The club of Y. U. '98 is, however, an exception to that rule. The music given is more popular than classic, and Thomas G. Shepard, the director, exercises considerable ingenuity in arranging the various selections for the club. The ensemble work and shading were excellent, and such finesse as was displayed in the accompaniments to the soloists is seldom heard in any organization. The best work was an arrangement of Lord Somerset's "Dawn," by Butler, '98, and the club; the background of the voices giving the effect of an organ rather than a chorus. Another novelty was a setting of "Little Boy Blue," sung by Parker, '98, and club. Other soloists were Sheehan, '98, who received many encores for his gurgling solo; Van Beuren, '98; Wadsworth, '98; McLaughlan and Schreiber, '98. Nor were the Banjo and Mandolin Clubs behind the standard set by the Glee Club, and, taken as whole, the concert afforded much enjoyment to the fair "Prom" guests who were present, to which the Freshmen in the upper gallery added considerably by their antics.

The program for the second concert of this season by the New Haven Symphony Orchestra, Prof. H. W. Parker, conductor, and Leo Schulz, cellist, was as follows:

Symphony in E flat.....	Mozart
Kol Nidrei.....	Bruch
Le Rouet d'Omphale.....	Mr. Schulz.
Andante.....	Saint-Saëns
Serenade.....	Goltermann
Elfentanz.....	Haydn
Overture to Count Robert of Paris.....	Popper
	Mr. Schulz.
Overture to Count Robert of Paris.....	Parker

The concert was the best yet given by the orchestra and their work throughout the program must have been a source of great encouragement to Professor Parker. New Haven certainly has good cause to be proud of her orchestra and its conductor. Mr. Schulz was warmly received

by the audience, but it was after the amazing display of virtuosity manifest in Popper's "Elfentanz" that the enthusiasm really began, and they were not satisfied until he had given a repetition of the same number. Prof. Samuel S. Sanford will be the soloist at the next concert.

FEBRUARY 4, 1898.

Nothing has occurred in the city this week which calls for special mention except the charity concert given for the benefit of the Rappaport family, on Monday evening last. The soloists were Bernadine Sargent, soprano; Mrs. Jacoby, contralto; Sol. Rappaport, tenor; Jos. S. Baernstein, basso, and Rev. Wm. Sparger, a cantor of much musical intelligence; and the local string players, Messrs. I. Troostwyk, R. Steiner, W. Miller, J. H. Wand, Mrs. S. B. Shoniger and Mr. Dessauer, flute.

The honors of the evening were divided between Mrs. Jacoby and Mr. Baernstein. Not that any disparagement is intended to the others, but to my mind both of the aforementioned artists stand pre-eminent in their respective parts, and but few performers can anywhere near approach the standard of artistic excellence which these two set.

Mrs. Jacoby gave three songs: "Si Nes vers Avaient Ailes," Hahn; "A Red, Red Rose," Hastings; "Under the Rose," Fisher, and in response to many recalls, J. C. Bartlett's "Dream." This latter song is wonderfully suited to her voice, and received a magnificent rendition.

Vocally and musically, Mr. Baernstein is an artist of the highest rank, and any song would become interesting in his hands. He gave Mattei's "Patria" and "In einem tiefen Keller"; also Goetze's "Still wie die Nacht" with Miss Sargent. The tenor aria from "La Reine de Saba" received a colorless interpretation at the hands of Mr. Rappaport, who also did Adams' time-worn "Holy City," the high ending of which, figuratively speaking, at least, brought down the house. Miss Sargent sang prettily, and won the hearts of her audience by her graceful stage presence. The work of the local musicians added much to the concert, which closed with an indifferent performance of the Rigoletto Quartet.

The program for Harry B. Jepson's eighth organ recital included the G major fugue of Bach, the Boellmann suite, a pastoral by Chauvenet, and three compositions by Prof. H. W. Parker.

The Ladies' Social Union, of the Fairfield Avenue Universalist Church of Bridgeport, arranged a concert for last night, the artists being Mrs. Lillian Sherwood Newkirk, soprano, of Brooklyn; Mrs. Fred Towne, contralto, of Springfield, Mass.; Wm. A. Howland, baritone, and the Raff Quartet Club, of New Haven. The bright spots of the evening were Mrs. Newkirk's numbers "I'm Wearin' Awa'," by Foote, and Ambrose's dainty little "Rosebud," and Mr. Howland's work. Mrs. Newkirk has a large voice of good quality, which she uses with much effect. And Mr. Howland is too well known to call for especial comment. Mrs. Towne's evident unfamiliarity with her selections places her beyond criticism vocally. Elmer S. Joyce acted acceptably as the accompanist.

There are many rumors of choir changes in the air, and in my next letter I may be able to tell you of some of them, and also something of our local music committees. (God forgive 'em.) F. WIECK.

## ALBANY.

ALBANY, N. Y., January 25, 1898.

THE Albania Orchestra concert on the 11th inst. is the first thing about which I will write. This being the fifth season of the orchestra the concert was given with a larger body of players than ever before. The program embraced Bach, Beethoven, Brahms, Jensen, German, Strauss and Volkmann. An extended criticism would merely be a rehash of the praise given by the local papers. Suffice to say that the concert was in every way the best ever given by that body.

To the conductor, Fred P. Denison, more than passing commendation must be given. Through his capable and conscientious work he has brought the organization to a degree of efficiency never before attained by a local orchestra. Miss Sadia Claire Bailey was the soprano soloist.

On the following evening the Mozart Symphony Club, of New York, gave a delightful program in Union Hall, assisted by Miss Mary Louise Gumaer, contralto.

Sousa's Band gave a concert at Hermann's Bleeker Hall, January 13. The soloists were Miss Jennie Hoyle, violinist, and Miss Maud Reese-Davies, soprano, both of whom were favorably received by a large audience. The band played well, as it always does, and scored a big success.

The Albany Musical Association opened its seventh season last Thursday night, assisted by a string orchestra from New York. The soloists were Miss Mary Louise Clary, contralto, and Forrest D. Carr, basso-cantante. J. Austin Springer accompanied at the piano, and J. Benton Tipton at the organ. Mr. Elliott Schenck, the conductor of the Albany Musical Association, again demonstrated his ability as a conductor, and to him is due a great share of the credit for the success of the concert.

The first part of the program was varied and suited to the taste of the general music lover. The second half, however, was of a different character. It was devoted to "Olaf Trygvason," an unfinished drama by Bjornstjerne Bjornson, set to music by Edward Grieg. The music was indeed characteristic of the nationality of the composer, and contained the weird and strange harmonies so wonderfully conceived by Grieg.

I have never heard the chorus do better work. Well-balanced and with a good quality of tone, it watched the conductor and responded to every motion of the baton with a precision that indicated intelligent rehearsals. The orchestra played its solo numbers gracefully and well, but should have been larger, for when playing with the chorus at times it could hardly be heard. Miss Clary sang remarkably well. She has a voice of great range and power, and uses it with discretion. Mr. Forrest D. Carr, basso, sang acceptably. Mr. J. Austin Springer, the new accompanist of the Musical Association, did conscientious and effective work.

The Musical Union in this city is having a pleasant time. Quite an amount of feeling has been aroused among Al-

bany amateurs against the action it took in trying to dissuade those members of the Musical Union who were also members of the Albania orchestra from playing with the Albania orchestra at an amateur production of the "Pirates of Penzance" this week.

As I understand it, the main reason for organizing a union was to keep up the prices, and a schedule of rates was prepared. That this schedule has been violated I am positive of, and some of the leaders who followed the schedule are now in not too perfect accord with the Union.

There are some men in the Musical Union in this city who talk a great deal. If they would practice their instruments more and talk less these agitations would cease. As it is now, the union may as well try to cut away a mountain as to buck the Albania orchestra, which is purely an amateur organization. The Albania orchestra does not play professionally, and on the other hand throws money into the pockets of many of the professionals.

A more enthusiastic audience never gathered in Odd Fellows' Hall than attended last Monday night to hear Ysaye and Sobrino. The program was extremely classical and well calculated to show the virtuosity of Ysaye. It embraced a sonata by Schumann, the Fourth Concerto of Vieuxtemps, a sonata in A major by Händel, and a romance by Keo and rondo by Giraud. For encores he played the "Prize Song" and the Zarzkycki Mazourka.

Ysaye showed his great art, especially in the Händel Sonata. While his tone at all times is noble and grand, it took this number to show it at its best. The Vieuxtemps Concerto was magnificently played. The cadenza at the end of the introduction was an exhibition of pyrotechnics absolutely perfect as to intonation and remarkable in execution.

Senor Sobrino accompanied in a manner that showed him to be no ordinary pianist. His accompaniments were excellent, and his solos were given with a breadth that made them interesting and well played.

"The Pirates of Penzance" was given Thursday and Friday nights here by local amateurs, assisted by the Albania orchestra. Fred P. Denison conducted the performance.

J. Austin Springer, of this city, is perfecting arrangements to bring Guilman, the organist, to Troy in March. A large number of Albanians will go to hear the great French master. ALFRED S. BENDELL.

## OUR INFORMATION BUREAU.

## MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information.

Mrs. F. Graham.  
Mme. L. Blauvelt.  
Mrs. J. Delmar.  
Mme. H. Hastriter.  
Madame Marchesi.  
Mme. C. Urso.  
Mrs. K. Bennett.  
Mme. S. Scalchi.

## MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Gordon Darlington Richards.  
J. A. Graham.  
Regina De Sales-Atwater.  
Miss L. Butz.  
Maud Reese-Davies.  
Clarence De Vaux Royer.  
Miss Feilding Roselle.  
Miss Bertha Bucklin.  
F. X. Arens.  
Miss F. Wyman.  
Martin Haurwitz.  
Richard Burmeister.  
Mme. Marie Decca.  
Francis Fischer Powers.  
Dudley Buck.  
Madame De Levenoff.  
Mme. A. Trebelli.  
G. H. Payne.  
Mrs. Ragnild Ring.  
Ovide Musin.  
Katherine Kautz.  
Thomas F. Shannon.  
Mme. L. D. Rosebault.  
Miss Caroline Montefiore.  
S. H. Penfield.  
Miss Rose L. Sutro.  
Secretary Manuscript Society.  
E. A. MacDowell.  
Anton Hegner.  
Mrs. Boxall.  
Gwylm Miles.  
Mme. Marie Barna.  
Georg Henshel.  
Anton Seidl.  
J. J. Racer.

## A Maigille Pupil in Paris.

Miss Isabelle Davis Carter sang at Madame Laborde's reception in Paris January 6, and, it is said, shared the honors equally with Madame Laborde's distinguished pupil, Mlle. Adèle Leander, prima donna of the Paris Opéra Comique. This is the more remarkable as Miss Carter has been in Paris only six months, and is a great tribute to her teacher, Mme. Hélène Maigille, of New York, to whose instructions Miss Carter owes her proficiency.

## Henri Falcke at Mayence.

The German critics were very enthusiastic in speaking of the appearance of the distinguished French pianist Henri Falcke at Mayence, where he recently played with the Hermann String Quartet. His tone, interpretation, phrasing and poetic sentiment were particularly admired, and Mr. Falcke was accorded an ovation after the solo numbers, as well as at the close of the Saint-Saëns trio.





#### Doeme Here.

Zoltan Doeme, Nordica's husband, arrived in this city last Sunday from Europe.

#### David Mannes.

This excellent violinist has been chosen as soloist for the next Musurgia concert, at the Astoria, February 14.

#### Cedar Rapids College Recital.

The fourth recital of the Cedar Rapids (Ia.) College of Music took place on January 29. Piano and vocal solos composed the program.

#### Sunday Night Concert.

Rossini's "Stabat Mater" was given at the Metropolitan Opera House last Sunday night. Nordica, Gertrude May Stein, Rothmühl and Emil Fischer were the solo singers. Bimboni conducted.

#### Gérardy's Engagements.

The violoncellist Gérardy has been booked for many engagements during the past week, the most important being with the Buffalo Symphony Orchestra for February 24.

#### Geo. W. Fergusson.

The baritone, George W. Fergusson, has postponed his visit to America this season, owing to the numerous demands made upon him for a series of recitals in England and Germany.

#### Pugno, the French Pianist, Busy.

The engagements of M. Pugno are keeping him very busy. During the coming week he will give two recitals in Chicago, February 10 and 11, in the afternoon; Friday evening a recital in Toledo, Ohio; he will take part in a miscellaneous program Columbus, Ohio, February 13; he will give a recital with Ysaye in Cincinnati, February 14, and return to play in Boston February 17 and 18.

#### Heinrich Meyn's February Dates.

The favorite baritone sang on February 1 at Mrs. David Stevenson's, Madison Square; with the Englewood Choral Society, February 4, and will sing at Dr. Culver's musical breakfast, to be given at the residence of Miss Jennie Dutton, on the 8th. He will appear in a number of social functions during Lent.

#### Minnie Humphries.

Mrs. Minnie Humphries, the young soprano, is becoming one of the prominent singers of America. Mrs. Humphries is of charming personality and has a voice of pure, sympathetic quality, which is under good control. She will be heard in a number of concerts in the future.

#### A Galaxy of Artists for Columbus.

Next Sunday evening the Columbus people will have what may truly be called a metropolitan concert. MM. Ysaye, Pugno, Gérardy and Mlle. Verlet, assisted by Carlos Sobrino, Ernest Gamble and Miss Irma Nordkyn will all contribute to the program of the evening. The concert is under the direction of Victor Thrane.

#### Katherine Bloodgood.

The American contralto, Katherine Bloodgood, has just returned from an extensive tour. She appeared at Troy, Toledo, Columbus, Chicago, Kansas City, Evanston, Grand Rapids, Toronto and Philadelphia, and met with such success that many societies and clubs have asked for her return.

#### Leontine Gaertner.

Miss Leontine Gaertner played last week at the University Glee Club concert, of this city, also with the Treble Clef Club of Philadelphia, and won, as usual, admiration for her talents as a violoncellist.

#### National Conservatory Items.

Victor Capoul, the celebrated singer, has again resumed his position as director of the operatic classes at the National Conservatory. There was a meeting of the alumni of the National Conservatory last night, at which much important business was transacted.

#### Miss Howson's Musicales.

Miss Emma Howson, teacher of the Lamperti method, will give at her new studio, 96 Fifth avenue, a musicale of interest to those who know of or wish to know of the excellent results attained by this method in purity of expression and beauty of tone. Miss Howson comes from

a long line of singers and musicians. Her grandfather, the late Prof. Francis Howson, of London, England, taught singing to the sister of the present president of the Royal College of Music, London, Sir George Grove, and was also the instructor in harmony of W. Balfe, composer of "The Bohemian Girl."

#### Jaroslaw de Zielinski.

The well-known pianist, lecturer, composer, pedagogue and literature, of Buffalo, has removed from 63 West Huron street to his new residence, 762 Auburn avenue. Mr. de Zielinski is chairman of the program committee, New York State Music Teachers' Association, and to him all communications relating to participation in the coming meeting should be addressed.

#### Ensemble Pianists.

Adolf Gloze and Miss Gloze played Wagner duets at the Catholic Club on January 15, in illustration of the Rev. Father O'Connor's lecture on the "Nibelungen Ring." They gave the same duets at the Bloomingdale Reformed Church concert on January 12, and will play them again at the last Powers-Mannes musicale February 9.

Mr. Gloze has made arrangements from the entire "Nibelungen Ring."

#### Helen Bertram.

News has reached here from London that the well-known prima donna, Miss Helen Bertram, who has been a pupil of Madame Pappenheim for the last three seasons, has made a hit in the British capital, where she has been singing in comic opera at the Garrick Theatre. The press of England is unanimous in praising Miss Bertram's fine voice, her style and finish in singing and her splendid stage appearance.

#### An Armstrong Pupil.

Among the successful students, who are really young artists, of the well-known vocal teacher, Lewis W. Armstrong, is Miss May Cobourne Thomas, the contralto. Last Sunday evening she sang at Saint Andrew's M. E. Church, in Stainer's "Saint Mary Magdalen," and delighted the entire congregation by her fine voice and method.

#### Ernest Gamble.

The young basso Ernest Gamble, previous to his going with Mlle. Verlet on her tour, gave a series of recitals in Ohio and Pennsylvania. The Erie Press says:

Mr. Gamble surprised even those of his new friends, who had been led to expect something wonderful in his voice, and he delighted everyone by its richness and the compass of his notes.

#### Siloti's Recital.

The program for Alexander Siloti's first recital in this city, to be given in Mendelssohn Hall this Wednesday afternoon, is as follows:

Suite in D minor (1685-1750).....Händel  
Sonata, E major, op. 109 (1770-1821).....Beethoven  
Le Coucou.....Daquin  
Prelude, op. 3 (1870).....Rachmaninoff

#### Jeanne Franko with Avidimos Glee Club.

At the midwinter entertainment of this club at the residence of Mrs. Manuel Rionda, on Thursday evening, February 3, Miss Jeanne Franko played Hauser's Hungarian Rhapsodie and joined with Charles Klein in a violin and 'cello obligato to a soprano "Tarantella." This was a delightful and fashionably attended entertainment. The first half of the program was devoted to music, Miss Franko's admirable performance taking first place, and the second was a two act farce, "Partner Bill," which was quite cleverly played.

#### Alice Breen.

Madame Breen sang not long ago in Brooklyn, when the Standard Union said of her:

Miss Alice Breen sings like a bird. She cannot help it. Those who have heard her most think she will prove another Emma Thursby.

Said the Brooklyn Eagle:

Her voice is of exceptional quality.

Miss Breen is open for a church position. Having held fine positions before going abroad, some church will be very fortunate in getting an excellent soprano. She has been identified with the best private musicales since her return. She is under Miss Emma Thursby's care, which speaks for itself.

#### Ethelbert Nevin's Concert.

The first of a series of twelve concerts of Ethelbert Nevin's own compositions, to be given throughout the United States, will take place on Tuesday afternoon, February 15, in the Madison Square Garden Concert Hall. The beauty and value of Nevin's music are too well known to lovers of music the world over to need quotation here. He is one of the most exquisitely graceful and melodious writers of his day, and wherever music is played or songs are sung Nevin's name is sure to be a leading favorite.

Mr. Nevin will be assisted on this occasion by artists whom he has himself selected as the favorite exponents of his music. Miss Genevieve Weaver, soprano, and Fran-

cis Rogers, baritone, both excellent artists, will sing, and our familiar mistress and master of the violin and 'cello, Miss Geraldine Morgan and Paul Morgan, will play. Mr. Nevin himself will preside at the piano, and in a number of solos will no doubt exercise the potent charm which his expressive music beneath his own touch has always managed to do. Several of the composer's more recent works will be brought forward, but the old favorites will also figure on the program, and even the perennial "Narcissus" will not be forgotten. Let us hope the charming song "Twas April" may be remembered, too. This promises to be a delightful concert, and one well worth the attention of amateurs and artists alike.

#### Blumenberg's Success.

Louis Blumenberg, the well-known 'cellist, was the soloist at the Philharmonic concert in Springfield, Mass., last Monday. He was very successful.

#### Edward Mayerhofer.

The well-known instructor, who has large classes both in New York and Yonkers, gives a students' recital at his residence in the latter place on Friday evening, February 18. THE COURIER will later publish an account of this.

#### The Symphony Society.

The fourth concert of the present season will take place in Carnegie Hall Friday afternoon and Saturday evening of this week. The program contains Beethoven's "Eroica" Symphony, Strauss's Serenade for wind instruments, Wagner's prelude and finale "Liebestod," from "Tristan and Isolde." M. Plançon will sing the antique "Creation" aria, but will redeem his mistake by selections from Schubert, Tschalkowsky and Saint-Saëns.

#### The Chapman Societies.

They may well be called so, the Rubinstein Club, the Apollo Club and others, for their success is primarily due to Mr. Chapman's skill as a leader. New York as a city is indebted to him for the establishment of them, and many singers individually indebted for the training received through membership. The dates of the coming Rubinstein concerts are February 17 and April 21; of the Apollo, March 8 and May 3.

#### Metropolitan College of Music.

At the musicale and reception to be given for the benefit of the school, 578 Fifth avenue, Friday evening, February 11, the musical program will be presented by Edward Bromberg, basso; Mrs. Vandever Willing, soprano; Eugene Turner, violinist, and Miss Anna Balz, pianist, with others, who have kindly volunteered their services. Works by well-known artists will be exhibited.

#### Metropolitan College of Music Lectures.

The course of lectures now being delivered by eminent musical authorities, under the college auspices and at the Assembly Hall of the Presbyterian Building, 156 Fifth avenue, is proving of great benefit to those interested in musical culture. The remaining lectures for February are: February 10, "Worship Music," the Rev. Dr. Cuthbert Hall; February 17, "Church Music in England," the Rev. Dr. Frank Landon Humphreys; February 24, "Melodic Development," Dr. Henry G. Han-chett. The lectures begin at 3 o'clock.

#### The Omaha Exposition.

Miss Julia Officer, of Chicago, has been appointed manager to engage all soloists for the Trans-Mississippi and International Exposition at Omaha, opening next June and continuing until November. Partial arrangements have been made for the Chicago Apollo Club under the direction of Mr. Tomlins, to give "The Messiah" and "The Swan and Skylark" at the June Festival, and also for the St. Louis Society to give Verdi's "Requiem" at another date. The Trans-Mississippi States expect to have an exposition second only to the World's Fair.

#### Charlotte Maconda.

Here are recent notices of this charming singer:

The soloists, who are reckoned among the best oratorio singers in America, gave general satisfaction. Madame Maconda has a beautiful soprano voice of good volume, which is used with excellent effect.—Baltimore Sun, February 4, 1898.

Madame Maconda has a rich, resonant voice, and, to her honor be it said, she achieved exquisitely the devotional utterances, without which the passages "I Know That My Redeemer Liveth," are naught. Her voice has a delicious lifting quality, which easily filled the hall.—Baltimore American, February 4, 1898.

Miss Maconda's voice was limpid and very sweet and her execution of "I Know That My Redeemer Liveth" was admirably done.—Baltimore Evening News, February 4, 1898.

#### Virgil Weekly Recitals.

Every Wednesday evening a piano recital is held at the Virgil Piano School, 29 West Fifteenth street, to which the public are cordially invited. The program is occasionally diversified by vocal and instrumental numbers, but the piano numbers are the chief feature and are rendered by members of the school. The method adhered to by the school is one that has gained the confidence of the



people by its thoroughness and excellence. The school proposes to give several large public recitals, and any desiring to attend will receive an invitation upon sending their names to Mrs. A. K. Virgil, the director.

The concert of Wednesday evening, January 19, was thoroughly enjoyed. This was the program: Sketch, Moskowski; Spanish Caprice, Chaminade; "Winter," MacDowell; "Papillons," Schumann; "Murmuring Zephyrs," Jansen; "Impromptu," Schubert; Andantino, MacDowell; "Hunting Song," Giese; "Hark, Hark, the Lark," Schubert-Hoffmann; "Spinning Song," Wagner-Liszt; "The Flatterer," Chaminade, and were played by Miss Lucille Smith, Miss Bessie Benson, Miss Marjorie Parker, Miss Freda Brockway, Miss Florence Traub, Master Fred Pfeiffer and R. C. Young. Albertus Shelley, violinist, played, and Miss Van Cleve, a promising pupil of Frank H. Tubbs, sang.

#### Powers-Mannes Lenten Musicales.

These concerts, which will occur during Lent, and of which there will be three, will present especially brilliant programs. The soloists so far engaged are Frau Gadske, Miss Marguerite Hall, and Mrs. Josephine S. Jacoby. Mr. Francis Fischer Powers expects them to be even more enjoyable than those of last year, and to that end the programs are being elaborated far beyond anything ever heard at similar affairs. More definite information will be given later.

#### Stella Hadden-Alexander.

A feature, and possibly the most pronounced success, of a private concert at the Hotel Majestic last week, was this pianist's performance. She played compositions by MacDowell and others with splendid verve, and obtained the most enthusiastic applause. Apropos, the following, written some time ago, was an indication of her successful appearance at that time:

Stella Hadden-Alexander gave a piano recital at College Hall Wednesday p. m. which was largely attended and much enjoyed. Her technic is solidly grounded and well rounded. It responded readily to all the exacting demands of a difficult program of modern compositions. Her style has much of strength and virility in it, and her musical sensibility seems particularly active. Rubinstein's polonaise was given with admirable spirit, and Moskowski's difficult tarantelle, op. 27, No. 2, was played in a thoroughly artistic and effective manner. Miss Hadden is able to appear with the utmost credit on any concert stage.—Pittsburg Dispatch.

#### Josephine S. Jacoby.

Here are a few recent press notices of that admirable contralto, Madame Jacoby:

##### MRS. JACOBY IN NEW HAVEN.

Mrs. Josephine Jacoby, the contralto, made a favorable impression at once by her handsome stage presence. The delight was increased by the beauty of her voice. It is a contralto of wide range, warm-toned and sympathetic, with a very even, luscious quality. She sang a group of songs which included "A Dream," by Bartlett, which, although a simple ballad, is a perfect gem as interpreted by Mrs. Jacoby. Her selections were happily made, and the period during which she occupied the stage was one of unalloyed delight.—The Evening Leader, February 1, 1898.

##### MRS. JACOBY IN BROOKLYN.

The contralto part is slight, merely one recitative and aria, but Mrs. Jacoby's noble voice and fine method appeared to advantage in these, and the applause with which she was greeted showed that this thoroughly fine singer is appreciated.—Brooklyn Daily Eagle, February 3, 1898.

There seemed to be a general feeling of regret that Madame Jacoby had not more to do, the opportunities for contralto in this oratorio being very limited. Her singing of "But the Lord Is Mindful of His Own" called forth hearty approbation.—Brooklyn Times, February 3, 1898.

#### Virgil Pupil Pianists Open a Concert Course in Brooklyn.

The first of a course of three concerts, given for the benefit of the Luther League at the Church of the Redeemer, occurred on Monday evening, January 31.

The entire concert was under the management of Mrs. A. K. Virgil, director of the Virgil Piano School, 29 West Fifteenth street, New York, and the large audience (for so stormy an evening) plainly showed their appreciation of her efforts by applauding each number and demanding two well-earned encores.

Five pupils from the Virgil school, assisted by Mrs. Jennie King Morrison, contralto, gave the program. The opening numbers, played by Miss Marjorie Parker, at once aroused the audience to the fact that the playing of Virgil pupils still ranked above the standard of the pupil and almost verged into that of the artist. Miss Parker displayed an easy stage presence, and through her three selections made no technical slips. Her tone is sonorous and of a fine quality. Miss Marie Mattoon, whom we have not heard before, is a gifted young student. She is on the path which leads to success, and given more practice we anticipate a marked improvement on hearing her again.

Miss Lucille Smith was at her best in the two movements from the Sonata, op. 7, Grieg, and proved herself a connoisseur as regards tonal effect. Miss Bessie Benson, always a favorite, played as expected, most delight-

fully. It is a pleasure to listen to such work, and the audience showed its appreciation with hearty applause. Miss Benson for an encore played a brilliant mazurka, by Wachs. Robert C. Young, another new addition to the Virgil forces, closed the program with the "On Lake Geneva," by Bendel, and the prelude from Suite, op. 10, by MacDowell, a composition requiring broad conception, musical feeling and considerable technical ability. He was heartily encored, and responded with gavotte, by Aus der Ohe. Mrs. Morrison, who assisted the young artists, sang several well-selected songs.

Mrs. Virgil is to be congratulated on her success in bringing out young pianists such as these.

#### Ion A. Jackson with Brooklyn Oratorio Society.

Dr. Ion A. Jackson, tenor, who is under the management of Thomas & Fellows, of Carnegie Hall, scored a pronounced success in his beautiful reading of the tenor part in the oratorio of St Paul, given by the Brooklyn Oratorio Society last week.

Dr. Jackson was engaged at once for Gounod's "Redemption," to be given later by the same society.

There is no doubt as to this tenor's soon being known as one of the leading tenors of this country. Here are some press notices:

Dr. Ion Jackson, the tenor, is new here, but he proved himself a thorough master of the oratorio style, singing with dignity and elegance and having a voice of good quality and abundant power. There is little chance for display for any of the soloists, but Dr. Jackson's "Be Thou Faithful" was beautifully sung, and his recitatives were artistic and satisfactory.—Brooklyn Eagle, February 3, 1898.

With the exception of Dr. Jackson, the soloists were unsatisfactory. He possesses that sympathetic, spiritual quality in his voice which an oratorio singer must have. The tenor's phrasing was also excellent, and his enunciation clear and distinct. He felt as he sang.—Brooklyn Standard Union, February 3, 1898.

Dr. Ion Jackson made a very dramatic Stephen, and his voice, which is a full, rich tenor, was heard to its greatest advantage in the duet with Dr. Duft.—New York Herald, February 3, 1898.

#### Broad Street Conservatory Pupil.

Miss Alice V. Grosh, of Ridgeway, Pa., is making very rapid progress in her musical studies at the Broad Street Conservatory of Music, Philadelphia, and on Saturday evening, February 5, in the concert hall of that institution, at 1331 South Broad street, Philadelphia, gave a piano recital, being heard in the following numbers:

Toccata and Fugue, D minor.....Bach-Tausig  
Sonata, G minor, op. 22.....Schumann  
Soprano solo, Summer.....Chaminade  
Berceuse—  
Etude, op. 25, No. 1.....Chopin  
Scherzo, op. 39.....Chopin  
Soprano solo, Magnetic Waltz.....Arditi  
Cypress.....Jensen  
Romance, op. 19, No. 7.....Gade  
Concert Study, D flat.....Liszt  
Trio, Piano and Strings, op. 1, No. 3.....Beethoven

This interesting program was performed entirely from memory, and in a manner not often equaled in amateurs. Miss Grosh is a very talented pupil, and played in an artistic manner and with much brilliancy.

#### The Van Gelder Musicales.

Those talented artists, Mr. and Mrs. Martinus van Gelder, who contemplate visiting New York in their artistic capacity, have been giving delightfully artistic and successful musicales recently in Philadelphia. Their combination is an excellent one, and always sure to effect serious interest and pleasure. Here is a recent criticism, omitting the program:

The Van Gelder Musical Evenings, which were so popular at the Aldine Hotel last Winter, were resumed last evening at the same hotel, when Mr. and Mrs. Martinus van Gelder gave a delightful concert that was highly appreciated by the audience.

Mr. Van Gelder stands at the head of his profession in this city, and is noted, not only as a violinist but as a composer of high rank. He played last night with all that skill, precision and delicacy for which he is so well known. It is not only that he is a virtuoso, but that he is an artist of deep feeling that makes his work always so delightful. Mrs. Van Gelder is not only a brilliant soloist, but adds to this accomplishment unusual skill in playing the piano parts in duets. It is seldom that one finds this combination. What is so often mis-called an accompaniment is really a part of equal dignity and artistic value with the violin. It requires great art to make the piano score both a background and yet an integral part of a production. Mrs. Van Gelder has delicacy of touch and produces remarkable tone color. She and her husband play in such artistic union that the result is pleasing in the highest degree. Philadelphia Inquirer, February 3.

#### Massenet's "Eve" by Dayton Philharmonic.

The Philharmonic Society of Dayton, Ohio, under W. L. Blumenschein, gave Massenet's "Eve" on Tuesday evening, January 18. The soloists were Mrs. Genevieve Clark Wilson, soprano, of Chicago; E. H. Douglas, of Cleveland, tenor, and Grant Odell, of New York, bass. Mr. Howard Forrer Peirce was pianist. The following excerpt is clipped from a long article in the Dayton Daily Press of January 20:

The attack of the singers was incisive and sonorous, showing conclusively that Mr. Blumenschein had thrice

armed them against the composer's will. Later, as "Nature's Choir," the singers gave admirable expression to the gracefully feminine chorus. "At the first sweet smile of woman," allotted first to the women's voices, followed by a thunderous interruption, vast and billowy as the ocean, from the voices of the men, on the line. "See, the waves kiss one another," and all uniting at length on the theme which has rung round the world ever since the gates of Eden closed "with thunderous clang," and woman came forth to love and be loved. The choral prelude to the second part, which is really a hymn of noble construction, was sung—a capella—and only once did the singers depart from the key appreciably.

#### Dennison, Ohio.

A concert given recently under the direction of Prof. Carl W. Kern and under the auspices of the Dennison High School seems to have demonstrated anew Professor Kern's skill as conductor, organist and composer. The local papers speak of the soloists in terms of praise. The Evening Chronicle says of Evan O. Evans, baritone:

"As a concert singer Mr. Evans has the advantage of a very fine stage presence and a full, resonant voice of excellent range and quality. His appearance was wholly devoid of the self-consciousness that so often mars the efforts of good singers.

The same paper refers to the increasing merit of Mr. Bunker's violin solos. The others assisting were Miss Edith Bomgardner, soprano; Miss Edna Healea, elocutionist.

#### Carl in Canada.

Mr. Carl scored an emphatic success in London, Canada, where he inaugurated a new organ last week. The church edifice was taxed to its utmost capacity and many were unable to gain admittance. In speaking of his performance, the London (Ont.) News said:

Mr. Carl captured the audience by storm. He plays so that the humblest lover of music can understand, appreciate and admire, and in this respect differs greatly from some organists who have visited London. He was repeatedly encored.

The London (Ont.) Advertiser said:

His performance last night confirmed his title as a great organist and fully realized the expectation of his auditors.

Here are other notices:

He plays with such expression, rare delicacy and rich coloring, as to delight his audience to an exceedingly fascinating degree.—The Evening Sentinel (Carlisle, Pa.), January 21.

Mr. Carl has played in a number of the larger cities of the world, and his reputation as a concert organist was well sustained last night, for he proved himself a master of the keys.—The Carlisle Daily Herald, January 21.

Last week Mr. Carl was in Ohio, and this week he is making a Southern trip.

#### Clementine de Vere.

Madame de Vere sang last week in Harrisburg, Pa., and Washington, D. C., and Richmond, Va. Here are some notices of her recent superior work in Boston and Providence:

Mme. Clementine de Vere was certainly the most popular of all those taking part. In any place where the beauty of noble soprano tones could be understood and appreciated, and nowhere where there is a free human soul would there be a failure to appreciate, this singer would be admired as a grand artist, even of the first company of the very elect of music's own. Delightful were her numbers, captivatingly were they sung, and her clear, rich notes rang beautifully through the spacious hall. Her singing of the familiar, but ever charming, French song, "Sing, Smile, Slumber," was delightful.

It charmed everyone with the faintest idea of beauty in the audience. Its soft, laughing melody was done full justice to, and in the prayer from the "Der Freischütz" all the perfection of the great artist and all the graciousness of noble expression were evident.—Providence News, December 29.

Madame de Vere sang an aria from Weber's opera, "Der Freischütz," and a "Spring Song" by her husband, Signor Sapia. In both her great artistic ability was pronounced, and she was urgently besieged for encore numbers.—Boston Post, December 28.

Madame de Vere, the well-known prima donna, is recognized all over the world as a soprano of the highest rank. She sang last evening with all the wealth of vocal charm and perfection of method that have secured her well won reputation, and delighted her hearers at each appearance.—Providence Journal, December 29.

To the talented Madame de Vere-Sapia was awarded the greatest measure of favor, and as this talented artist was in excellent voice last evening she was compelled to respond to several encores until it was apparent that her vocal resources were being taxed to an extent seldom demanded by Providence audiences. It is doubtful if, in her several appearances on the Providence concert stage, Madame de Vere-Sapia has ever sang with such truly artistic conception as she did last evening.—Providence Evening Telegram, December 29.

Mme. Clementine de Vere, the noted concert artist and operatic star, was next on the program. There were no genuine music lovers who did not thoroughly enjoy her artistic rendering of the beautiful "Softly Sighing" aria from Weber's "Freischütz." But to many present the most enjoyable number of the whole evening was her encore selection. It was Schubert's "Du Bist die Ruh," and showed the lovely high tones of Madame de Vere's voice to per-



fection. Her work was most artistic and of a kind that was far more satisfactory than any amount of bravura singing would have been.—Evening Item, Torrington, January 14.

Madame de Vere, who appeared at the Auditorium last night, first appeared at the Worcester Musical Festival some years ago, where she sang with instant success. Since then her voice had become much larger, broader and has rounded out until she is, without doubt, the best soprano singer in America to-day.—Evening Times, January 1.

#### New York Ladies' Trio.

Here are some press notices obtained by this talented organization in Toledo, Ohio:

The Auditorium was well filled last evening with a smart audience who listened with pleasure to the young ladies composing the New York Young Ladies' Trio. The program was made with rare intelligence, and played with great sympathy and feeling. Miss Dora Valesca Becker rather dominated the trios with her brilliant violin playing, while Miss Mabel Phipps showed a true musical spirit in making her instrument one of the trio, instead of a piano solo with violin and violoncello accompaniments, as is usually heard where the much abused piano forms one of a duet or trio. Miss Phipps also gave a very intelligent interpretation to the Chopin number, and her "At the Spring" was as dainty and rippling as the running brook itself. Miss Flavia Van den Hende was encored after her cello solo. Miss Van den Hende's technique is particularly good, but she seemed unable to produce that "singing" tone which is one of the delights of cello music.

Miss Dora Valesca Becker plays her instrument with the hand of a master and the mind of a poet. Her playing was the feature of the evening.

The concert was one of the many pleasant evenings that have been given to Toledo music lovers by Miss Hamilton this winter. She entertained the Apollo Club last night, and they expressed themselves as greatly charmed with the music given by the talented young ladies.—Toledo Blade, February 2, 1898.

For many years the idea has obtained that to be a violinist able to stir the souls of men and women by the dexterous handling of the bow and the most expressive methods of picking the dainty strings, one must be a man, but the large and cultured audience which listened to the magnificent playing of Dora Valesca Becker, violinist, and Flavia Van den Hende, violoncellist, of the New York Trio, at the Auditorium last evening, was ready to concede that as interpreters of high class music these artists have never been surpassed in Toledo, and the same can be said of Miss Mabel Phipps, the pianist, who thoroughly charmed those present by the brilliant rendition of her numbers. One could hardly decide which was enjoyed most, the trios or the single numbers, but judging by the generous applause bestowed as evidence of the thorough appreciation of each selection, all were pleasing to a marked degree. Toledo's most talented musicians were out in full force and enjoyed a treat of more than usual magnitude.—Toledo Commercial, February 2.

One of the largest audiences that ever assembled in the Auditorium last evening listened with enthusiastic attention to the intelligent interpretation of the most classic compositions by the New York Ladies' Trio. That Toledoans have the strongest appreciation of real artistic work was evidenced by the liberality of the applause and the number of encores. The personnel and instrumentation of the trio consisted of Dora Valesca Becker, violinist; Flavia Van den Hende, violoncellist, and Mabel Phipps, pianist. The most interest, perhaps, clustered around Flavia Van den Hende, whose conception of the possibilities of the violoncello was simply marvelous. The skill of the true artist was apparent in every movement of the bow, while as a soloist she interpreted Mendelssohn's "Song Without Words" and Dukler's "Etude de Concert." Rarely, indeed, does an audience find so much to inspire in the music of the cello, and no less happy was the impression left by Mabel Phipps, the pianist, and Dora Valesca Becker, the violinist. Both ladies were accorded the enthusiastic recognition which their artistic work so justly merited. The entire program was made up from the compositions of Godard, Mendelssohn, Dukler, Foote, Chopin, Joffey, Chaminade, Saint-Saëns and Rubinstein.—Toledo Bee, February 2.

#### Baernstein's Big Success with Damrosch.

Joseph S. Baernstein scored a genuine success in "The Creation," given by the Bridgeport Oratorio Society on the 20th inst.; Frank Damrosch, conductor. The press was unanimous in his praise as shown by the following notices copied from the Bridgeport papers:

Of the soloists Mr. Baernstein bore off the honors. For one reason he had the greatest opportunities, but these would have been useless without the magnificent voice which he possessed and the remarkable control which he showed. He received a perfect ovation after singing the air, "Now Heaven in Fullest Glory Shone," also in the recitative just preceding, the singer did splendid work, ending on the word worm at a very low and trying pitch. He took the passage bravely and reached the finale in excellent style. Singers and audience applauded loudly. \* \* \* The audience greatly enjoyed the "Adam and Eve" duets by Mme. Moore-Lawson and Mr. Baernstein.—Evening Post.

Joseph S. Baernstein is a bass whose superior has not been heard here. His singing was excellent and he was applauded with great liberality. His voice is large and vibrant and strong, and filled the edifice with a tuneful echo. His execution is powerful and he held his auditors spellbound.—Evening News.

Mr. Baernstein, who sang the bass, has few equals. His methods are a little different from those to which music lovers of this city are used, but his voice is superb, and he handles it with great precision and effectiveness.

He was heartily applauded time after time, and while all of his solos were of the first order, the one which pleased the audience most was the air in the first part, "Rolling in Foaming Billows," and, "Now Heaven in Fullest Glory Shone," in the second; which gave him an opportunity to use his low tones. He was also particularly effective in the recitative.—Morning Union.

Mr. Baernstein has a voice of great range and rare power. It is powerful enough, owing to its resonant qualities, for the largest halls.—Morning Telegram.

The society was augmented by Mme. Corinne Moore-Lawson, W. Theodore Van Yox and Joseph S. Baernstein as soloists, and accompanied by an orchestra from the New York Symphony Society—thirty-five pieces. It was twenty minutes after eight when leader Damrosch rapped for the orchestral introduction. Raphael's recitative, "In the Beginning God Created the Heavens and the Earth" &c., gave the audience an opportunity to judge the capabilities of Mr. Baernstein for the first time, and he became an immediate favorite. He possesses a voice of pure quality and of great capacity of range. As he progressed, the sonorous quality increased and he created a thrill of delight among his audience. His enunciation was almost faultless.

His rendition of the air, "Rolling in Foaming Billows," &c., was little short of magnificent. The last line of the air, "Softly Purling, Glides on Through Silent Vales the Limpid Brook," was given with so much feeling and so perfect in its vocalization that his audience was brought to a high pitch. Time and time again he aroused the enthusiasm of his hearers with his finished methods. In the part of the recitative telling of the creation of the animals of the earth, his rendition of the line, "In long dimension creeps with sinuous trace the worm," was so expressive and so finished that he was obliged to bow several times in response to the plaudits of the audience. The "Adam and Eve" duet in the last part of the work was received with marked appreciation by the audience.—Evening Farmer.

A new singer to Bridgeport is Joseph Baernstein, the basso. The curiosity and interest with which the audience greeted his opening recitative changed rapidly to admiration, which increased with each number in which he was heard. His voice, his intelligence and his artistic temperament present a combination of qualities which make him a singer of rare merit and great promise. His singing of recitative shows a command of declamatory style which is most unusual. His enunciation and intonation are perfect, while the quality of his voice is singularly even and smooth for one which is distinctively a bass and not a baritone. His rendering of the great solo, "Now Heaven in Fullest Glory Shone," and the recitative immediately preceding it, gave marked satisfaction, affording as they did, an excellent opportunity for the display of the wide range of his voice and his superb control of his resources. Special mention should be made of the ensemble work of the soprano and bass in the duets, "By Thee With Bliss," "Of Stars the Fairest," and "Graceful Consort," and the three soloists in the trios, "Most Beautiful Appar," and "On Thee Each Living Soul." It is seldom that such perfect understanding is attained between singers except by long continued practice. That such results were secured is an evidence of the fine training and musical sympathy of these artists.—Bridgeport Standard.

Mr. Baernstein's immediate engagements are "Elijah," in Mt. Vernon; the "Manassa," in Brooklyn; song recital in Hartford, one in Meriden and one in Middletown, Conn. He is also engaged for the Brooklyn Saengerbund in April, a concert in New Haven on the 31st inst. and in Hartsdale on the 25th inst.

#### Serena Swabacker.

No Western singer of recent date has achieved anything like the success attending Mrs. Swabacker's appearance with the Chicago Orchestra under the direction of Theodore Thomas last Saturday.

To a soprano voice of beautiful purity, sweetness and carrying power is united cultivation and many personal charms. She is persona grata with her audience at once, and should be heard with our big orchestras. The Chicago press was unanimous in favor of this delightful singer, and expressed approbation of her performance as follows:

Mrs. Serena Swabacker, of this city, made her first appearance with the Chicago Orchestra yesterday afternoon, and completely captured the hearts of her listeners. The audience was one of the largest of the season, and no doubt many who were there were attracted by the announcement that one of their townswomen was to sing, after having won favor in critical and inconsistent Paris, where the clever and fascinating little vocalist had studied with the great Marchesi and won her approbation. Marchesi has predicted a fine future for Mrs. Swabacker, and she is as good a critic of singing as anyone living to-day. Mrs. Swabacker's voice is adapted to the lyric style of singing. It is of a sweet, bird-like quality, that suggests the velvet tones of Melba in many ways. It is a voice that carries well. Although comparatively light, it filled the vast Auditorium. It is a voice that pleases, that charms; it touches the heart. As Mrs. Swabacker studied under Marchesi, it is needless to say that her method is of the very best, and she has a dignity, poise and reserve which is partially natural, and in a manner the result of the most perfect schooling. In the more elaborate phases of the singing, where trills and runs were employed, Mrs. Swabacker appeared to especial advantage. In the first song, the air from the first act of Gounod's "Philemon and Baucis," she surprised her audience with a force and consistency remarkable in its effect. For an encore, which was generously demanded and thoroughly deserved, the dainty little singer, whose voice seems larger than her physique, gave the "Bird Song" from David's "Pearl of Brazil," with flute obligato. While the flutist and Mr. Mees at the piano were not inspiring, even satisfactory, Mrs. Swabacker excelled her previous effort, and proved herself a splendid acquisition to the ranks of professional singers. Her

success was emphatic in every way, and altogether different from the professional debut of a number of others who have been permitted—the word is used advisedly—to appear under similar auspices in previous years. Not only did Mrs. Swabacker enthrall her audience, but she won the applause of the members of the orchestra, who are probably, after all, the best critics.—Chicago Saturday Evening Herald.

Mrs. Serena Swabacker, the vocalist in this program, is a resident of the city, and made her debut here yesterday. The quality of voice that she displayed in the "Philemon and Baucis" aria was exceedingly sweet and silvery and of excellent carrying power. Mrs. Swabacker sings, moreover, with repose and care that would seem to indicate the student of whom yet more may and should be awaited. Her voice is a naturally agile one, in which fluency is spontaneous.—Chicago Tribune.

The soloists of the day were Mrs. Serena Swabacker, soprano, and E. Bare, violinist. Mrs. Swabacker is a very attractive lady, and wore a dream of a gown that caught the feminine fancy immensely. She has a light soprano voice, and well trained. Her first selection was the aria from Gounod's "Philemon and Baucis" (a work that had its first production in America in this house). She sang the dainty and saccharine melody, with its trills and runs, in a fashion that won a hearty recall, and she gave a selection by Chaminade as an encore.—Chicago Inter-Ocean.

The soloists at the Chicago Orchestra concert of yesterday afternoon were Mrs. Serena Swabacker and E. Bare. Mrs. Swabacker has studied under Madame Marchesi. Her voice is a remarkably pure, fine soprano, not very powerful, but splendidly cultivated. Mr. Bare is one of Mr. Thomas' excellent violinists, and he proved himself well worthy a place as solo performer. The program will be repeated to-night, and is the last one to be given for several weeks.—Chicago Journal.

Mrs. Serena Swabacker, soprano, and Mr. Bare, second concertmaster under Mr. Thomas, were the soloists at yesterday's rehearsal of the Chicago Orchestra.

Mrs. Swabacker, who has a voice of rare sweetness and purity, was honored with an encore for a sympathetic rendering of an aria from "Philemon and Baucis." Mr. Bare made his way to the liking of the audience with apparent ease in Wieniawski's concerto for violin, D minor.

Tschaikowsky's "Marche Slave" called forth more enthusiasm than any other number on the program, which included Schumann's "Manfred" overture, Schubert's fantasia, F minor (orchestrated by Felix Mottl), Weber's "Freischütz" overture, Franck's symphonic poem "Les Eolides," and two Wagnerian selections.—Chicago Evening Post.

Mrs. Swabacker is a young Chicagoan, who has just returned from studying abroad, and she sung the aria from "Philemon and Baucis" most gracefully. Her voice is not large and operatically florid, but rather silvery, well placed and beautifully managed. She sings with an ease and composure most restful, and what is best of all has an intelligent conception of the dramatic needs of a composition. Her encore was a striking little song with flute obligato, and the old trick of mingling flute and voice was never practiced with better results. Mrs. Swabacker was gowned in a stunning French concoction of pale gray cloth embroidery and steel, and bowed herself into the wings with her arms full of crimson roses, violets and lilies.—Chicago Daily News.

Mrs. Swabacker, a coloratura soprano of the Marchesi school, completely won her audience with the aria from "Philemon and Baucis," and still more happy was she in the bird song from David (C to B), accompanied by Mr. Juensel, flute, and Mr. Mees at the piano. Her voice is of the most brilliant timbre. Without question she possesses, absolutely, technic, musical intelligence and much temperament. In the "Philemon" she displayed great tenderness. Her pretty appearance and reposeful manner took with the audience immensely, and indicated that another encore was wanted. This interesting and charming singer should be heard again and often.—Translation from Staats-Zeitung.

#### Thoughts and Aphorisms.

BY ANTON RUBINSTEIN.

TO write is a pleasure, but to print is a responsibility.

Rohan says, "King I cannot, Prince I will not, Rohan I am." I say, "God I cannot, King I will not, Artist I am."

A young girl is right when she laughs at an old fellow of sixty who talks to her of love. The public, too, is right when it laughs at an artist of the same age who sings or plays for it love airs. Singers and virtuosi will do well to keep this in mind.

Once on a time there could be found everywhere little concert halls, miserable, hideous, inconvenient things. But one heard in them great artists. To-day there are almost everywhere concert halls that are large, splendid, well arranged, but—

"When I judge myself I am very severe; but when I compare myself I become indulgent." I do not know who said these words, but they recur to my memory every time that I play my compositions in public.

WEIMAR, Lisztstrasse 15—Family pension of Fräulein Gilem; information given by American Consulate; superior recommendations.





MAYOR VAN WYCK.

THE "reform" Mayor of New Orleans has returned from Greater New York to his own bailiwick with a profound admiration for Mr. Van Wyck. He regards him as a man of keen perceptions and broad ideas, and adds that Mr. Van Wyck said that "Richard Croker, head of the Tammany Hall organization, made only one request of him, and that was that the government be made such that Tammany could be looked upon with pride."

If Mr. Croker held for a moment the opinion that the administration of Mr. Van Wyck would redound to the credit of Tammany he must be soon disillusioned, and perhaps to-day is the citizen most disappointed with the Mayor who was forced upon him against his own preferences. Undoubtedly Mr. Croker did hope that the new municipal government would contrast favorably with that which preceded it, and that the first Mayor of the greater city would not expose himself to the jibes that were levied against Mayor Strong, with his five o'clock teas, his chewing tobacco and his disregard of grammar. But if our Knickerbocker Mayor is not as open to ridicule as the Ohio Mayor, he is open to the charge of bringing his office, the party that elected him and the city of which he is the chief representative into grievous contempt.

Everyone, journals of all kinds, opponents and supporters, were ready on the first day of January to give the first Mayor of Greater New York a fair show. We were all prepared to be tolerant and patient while he was setting in order the very complicated machinery of the new charter, and to encourage and commend him (to quote General Collis) for every forward step. If this temper of the people is changing, before one month is past, the fault is that of the Mayor, and the Mayor alone.

The first shock given to our hopes was Mr. Van Wyck's display of bad taste about the appropriation of Byrant Park for the new Public Library. Why should the city give such a piece of property for such an absurd purpose as the creation of a great library? Who wants a library, any how? If the Astors and Lenoxes and Tildens like to glorify themselves in that way, well and good; but what has a Tammany Mayor to do with such things? In Mr. Van Wyck's opinion we want nothing but the three R's, which constituted all his school curriculum. Anything beyond drives him wild. In fact, he knows nothing beyond. He knows nothing of manual training, of the functions of high schools, of the necessity of having well trained teachers, and is proud of his ignorance. Here is part of his interview with Mr. Hubbell, the president of the Board of Education:

"Who is the Superintendent of Manual Training, down here for \$2,500?" asked the Mayor.

"Dr. Haney," was the reply.

"What are his qualifications? Is he a prize-fighter?"

"He didn't include that in his accomplishments when he came to us," replied Mr. Hubbell; "but he may have acquired it since."

"How much time is devoted to manual training?"

"Four hours a week."

"Isn't that too much time to take from the A, B, C's?"

"Oh, no. The pupils are better equipped to tackle the A, B, C's, as you call them, after their eyes and hands have been trained."

"You teach boys to sew, don't you?"

"We do not."

"Don't you think the schools would be just as good if music, cooking and sewing were not taught?" asked the Mayor.

"I do not!" replied Mr. Hubbell, emphatically.

"Do you intend to teach the pupils in them music and cooking, too?" asked the Mayor.

"We may later on," replied Mr. Hubbell.

"Well, if you will teach them A, B, C's and geography we will give you the money without asking any questions."

"We haven't made any contracts with the scholars in regard to what we shall teach them," said Mr. Hubbell.

Equally interesting was the Mayor's treatment of the Commissioners of Charities, when they applied for increased appropriations for sanitary improvements at the Children's Asylum. The subject, however, gave Mr. Van Wyck opportunity to express his opinion of wet nurses and bottle feeding.

The applications of all these heads of departments may be justified or not; of that we know nothing. The Mayor is fully in the right in keeping a watchful eye on the city expenditures. By so doing he is doing his duty. But there are two ways of doing one's duty; one is like a gentleman, the

other is like Mr. Van Wyck. A man in power ought to have self-control, be above sarcasm and have consideration for those whom he has placed in office. Mr. Van Wyck's behavior has been throughout discourteous to everyone who has come before him; it would be impossible for him to act thus in private life, where his tone and language would be at once resented; but it is so easy to be insolent to your subordinates!

We end by repeating our condolences with Mr. Croker. He must be bitterly disappointed with his protégé! He will not be able to train Van Wyck for the Albany Plate, and perhaps Van Wyck may astonish him by a display of splendid ingratitude.

"IN OLD JAPAN."

"IN Old Japan," Vance Thompson's tragic pantomime, music by Aimé Lachaume, was given for the second time "by request" at the last entertainment of the Society of Musical Arts on Tuesday evening, February 1, at the Waldorf-Astoria. The plot, which is a likely one and genuinely impressive in its principal situations, should be seen in a larger frame and with amplified mise-en-scène in order to make its due appeal. At several stages, notably the death-bed of the Emperor, which strikes the keynote to the climax of the tragedy in the death of the Empress, matters fell short of the author's skillful design through ineffective setting. Nevertheless, the pantomime could not be shorn of its significance, and it could easily be read that, with proper attention to the detail which the plot invites, "In Old Japan" should prove a seriously effective contribution to the mute property of the stage.

Lachaume's music had also to suffer. The strings were weak in places, and the strenuous fury scored the full band in moments of peril and distress was in part defeated by the small number of the Astoria orchestra. The composer does not affect to dab on incessant color from a country which supplies no modern melodic or instrumental color. He makes tactful use of the Oriental scale, but beyond this reminder of the East, he aims only to depict a story in the rich and vivid orchestral speech understood of the people of the West. He has done this with melody, a deft and picturesque instrumentation, and a subtle force in contrast which are admirable. It is poetic music—musician's music.

Mme. Pilar Morin, as a Japanese dancing-girl, and Madame Severine, as the Empress, created by their cleverness the entire of the pervasive Japanese atmosphere. The tiny ladies, in their swathings à la paper-fan, came on with their tiny Japanese trot, and plucked with such tiny Japanese joy flowers which seemed to have root in the Flowery Kingdom, that the illusion was fascinating. Madame Morin had a dance to sensuously charming music, in which she made seductive use of her little fan and of her Southern eyes to correspond. There is a ravishing piquancy about the rhythm of this dance, and Madame Morin was grace itself. She is a choice sprig of genius.

The climax of the tragedy fell to Madame Severine (née Lillian Spencer), whose talent is flexible, and who can tell a good deal of story with a highly expressive hand. She was prettily arch—always with the little dainty atmosphere—while life was a comedy, and reached much eloquence when it became tragedy and she had to do herself to death by "harikari." This death-scene was cleverly done, and the use of the dagger was so realistic that it seemed as if the tiny Empress had really made her last experiment well.

Mr. Belknap, as the Old Emperor, and M. Edmond Morin, as the young one, were the other principals, but the women made the atmosphere—they were the play. Why not set the harmonious music of their pantomime to some theme with words. In the year of our Lord, 1898, the virtue of withholding the spoken word is patent only to a few—the subtle eloquence of gesture is only appreciated by the majority in association with speech, or, as a punctuation of it. Two such clever actresses as the Mesdames Morin and Severine deserve to be understood by all, and should join their pantomimic virtue to the speech of audible persuasion.

Meantime, "In Old Japan" will bear frequent repetition for those who take æsthetic delight in a vital tale told by eyes, plastic pose and exquisitely accentuated movements.





**A** VIRGINIA COURTSHIP" is in three acts; the time is 1815; the scene is laid in Virginia. The environment is promising. Much might be made of that period in Virginia, when the old English stock had not yet degenerated into the weedy, tobacco-chewing, slouch-hatted, money-borrowing type, with which latter-day fiction (and fact) has made us familiar. But Eugene W. Presbrey overlooked his chance and missed his opportunity. His courtship is Virginian only in name. It belongs to the end of the last century—the age of red waistcoats and cocked hats—and its real background is the pump room at Bath or the lounge in St. James' Park. And the play is all Sheridan, without Sherry's wit.

There is no objection to dramatic pillaging. Every good playwright has been a notable thief. Even Sheridan, whom Mr. Presbrey robs, robbed Fielding and Molière. But the stealing should be deftly done. The pick-pocket should not bungle. Above all he should be able to "convert"—I believe that is the phrase—the proceeds of his theft. He should know how to pick out the gems and melt down the setting; he should have the knack of disfiguring the plate and dyeing the furs. It is this very carefulness in "converting" stolen property that marks the great playwright—your Shakespeare and Vega, your Molière and Goldoni.

Mr. Presbrey goes about it in such a naive way.

In the first place he announces boldly on his program:

Author's Note.—In evolving the scenes and incidents around which "A Virginian Courtship" is built the author has humbly tried to follow the models, and in some respects has copied the personages made familiar in the old comedies, which are destined to live and be popular as long as the English language is spoken.

This is all very well, but Mr. Presbrey has followed his authors too humbly: he has too faithfully copied his personages. His play is merely a mish-mash of the brawling and irascible Sir Anthony Absolute and Lydia Languish of "The Rivals," the Charles and Joseph of the "School for Scandal," the Lady Gay Spanker of "London Assurance," and the familiar low-born lovers and country squires.

All this is not very exhilarating. Indeed it is as dumbly saddening as funeral baked meats hashed over for a wedding breakfast.

In addition, as you may well imagine, these old acquaintances do not fit neatly into the scheme of Virginian life. They wear an aspect of amazed



incongruity. They are not at home. It is as though one should meet the RACONTEUR in Lüchow's, or come upon an archbishop at the French ball.

Here is the cast:

Major Richard Fairfax.....Wm. H. Crane  
Captain Tom Fairfax, his son.....Walter Hale  
Jack Neville, his adopted son.....Boyd Putnam

Amos Kendall, an overseer.....George F. De Vere  
Berkeley, a young planter.....Vincent Serrano  
Squire Fenwick, an old lover.....William Boag  
Neal, Master of Hounds.....Charles F. Gotthold  
Sam.....Percy Brooke  
Juniper.....Wm. E. Butterfield  
Mme. Constance Robert.....Miss Annie Irish  
Prudence Robert, her daughter.....Miss Percy Haswell  
Betty Fairfax, the Major's sister.....Miss Kate Lester  
Laura Fenwick, the Squire's niece.....Miss Frances Stevens  
Grace Jefferson.....Miss Lelia Bronson  
Marie, maid to Madame Robert.....Miss Louise Closser

Period—1815. Place—Virginia.

As for the story—

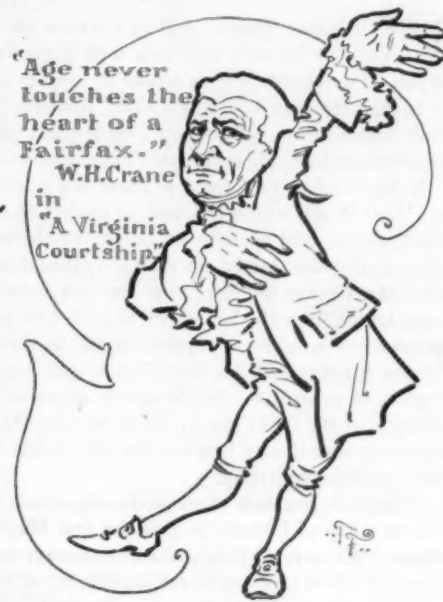
Mr. Presbrey is something like Canning's needy knife grinder. Still, as far as his story goes—

Madame Robert is the widow of a money lender named Roberts, and to her has come the money lender's mortgages on Major Fairfax's estate. Disguised as a French woman, with an American accent, she courts the Major. Her daughter is wooed by the Major's son Tom. The mischief maker is Jack Neville, the Major's adopted son, a rake and hypocrite like Joseph, or that older model, Blifil of "Tom Jones." Of course it is Jack's business to lay his sins of love on Tom's shoulders and sow discord between the young lovers. The irascible old Major orders his son to marry—

"Whom?" asks the son.

"That's none of your business," snaps the Major. "She shall be," &c.

So we have again the scene between Sir Anthony Absolute and his son, the captain. It was better, too, as Sheridan wrote it.



The introduction of the duel scene from the "Rivals" was a trifle more difficult. There was no Bob Acres in Mr. Presbrey's scheme, but he did the best he could. He had the Major send a challenge to the person holding the mortgages on his estate. Of course the Major did not know that this person was no other than the widow with the French name and the Yankee accent. Madame Robert accepts the challenge. There is a burlesque duel scene, the end of which is the widow's capture of the Major. The wicked son in the meantime has been unmasked. Tom has married his sweetheart, and there is nothing more to be said.

The frame is a trifle scant for the picture. Our old friend Sir Anthony needs more elbow room.

On the whole, you may say that Mr. Presbrey's attempt at filling old bottles with new wine is merely confirmation of Holy Writ. It was not well done, nor, for my part, do I see why it should be done at all.

The ambition to provide Mr. Crane with an approved comedy role was laudable. Mr. Crane is an amiable comedian. I should like to see him as Sir Anthony Absolute. He would play the part admirably.

Admirably?

I assure you he would play it admirably.

Let us reason together.

There are two methods of playing the old comedies. Each is effective, and therefore each is right.

In the first you would have a reconstruction of the old comedy—scenery, costumes, atmosphere, *mise-en-scène*. And the players should play their parts according to the old tradition. For example, Sir Anthony Absolute should be played as Edward Shuter played the role—or rather created it.





This is the spirit in which Mrs. John Drew used to play Mrs. Malaprop.

In a revival of this sort Mr. Crane would be sadly to seek. He knows this year A. D. too well to be on speaking terms with the year 1775. He is a pal of the present. He is a crony of the *zeitgeist*. He has no business in an historical reconstruction.

\* \* \*

There is, however, as I have said, a second method of playing the old artificial comedies. It is the method of Charles Wyndham. It is the modern method. In this Mr. Crane would be abundantly successful. Though thin and artificial, Sir Anthony is still a type. Into this type Mr. Crane might read all his modernity, all his personal whimsies, all the latter-day vagaries of ill-temper, all the bumptiousness and bounce and unreasonableness of the modern type that answers to the Sir Anthony of 1775. He would do it admirably. His Sir Anthony, to be sure would be shorn of Wyndham's grace and artificiality, but it would be uncommonly droll, uncommonly sincere, uncommonly effective. Mr. Crane is a profusely merry man.

Even in the shadow of Sir Anthony in "A Virginia Courtship" he is effective.

But that game is not worth the candle.

Mr. Crane's troupe of trained comedians afford him satisfactory support. Miss Annie Irish carried the role of the widow with feathery ease. In that green riding habit she looked marvellously slim and handsome. Her recitation of a *bravura* passage (once it belonged to Lady Gay Spanker and Rose Coghlan) was vimful and musical. Miss Percy Haswell was a delicious *igeneue*. A few years ago it was the fashion to refer to her as a child of towardly parts. Now she has developed into a madrigal of a girl, and is only to be thought of in rhyme. She is a deft little player—indeed an actress of towardly parts. Walter Hale, Boyd Putnam, William Boag, Miss Lester

have had a revival of the "Country Girl," with Miss Ada Rehan in the title character. Perhaps I need add nothing to what Mr. Rohins (whom I quoted) had to say.

Mr. Daly has further ameliorated Garrick's amelioration of Wycherly. I need hardly say that the epilogue has been suppressed. Horner is but a ghost of himself, and Lady Flippant wanders vainly in the park, for neither "Burgundy men nor drunken scourers reel" her way.

The play has been Bowdlerized to the last extent.

\* \* \*

Richard Galloon, who is better known by his *alias* Le Gallienne, is in New York. He constructed this quasi-French name for himself. It is not very French, but unquestionably it is an improvement on Galloon. Mr. Galloon is now about thirty years of age, and is—or was until he changed his name—a Hebrew.

He first got himself known in London by wearing pale, purple, silken bloomers, trimmed with real lace. And he was a precious thing. For some time he was a log roller in the ha'penny papers. Then he took to writing books, and has produced "If I Were God." A title far more expressive of the author's career would have been "If I Were Oscar Wilde." He has imitated all that person's tricks of dress and parodied all his æsthetic poses. As a matter of fact Mr. Galloon is a bit of a nuisance.

Of course he has come here to lecture.

I very much doubt whether American audiences will be interested in



—in fact were I to go through the cast *seriatim* I should have little to award save praise.

\* \* \*

The scenic investiture was very fine. Mr. Unitt has done nothing more appropriate and more artistic than the "Lover's Gate" of the third act in many a day, and Mr. Unitt is no niggard of artistic workmanship.

\* \* \*

HISTORICAL: "We next hear of Garrick as hard at work writing plays, one of them, 'The Country Girl.' It was a free but decent adaptation of Wycherly's "Country Wife," one of the most filthy plays of the Restoration period, and in spite of its attractiveness suffered from one serious drawback. Miss Reynolds, who played the title character, was too old and homely to look the ideal country girl of sixteen or so. Yet what theatregoer of to-day has not met with a like anomaly and become hardened, perhaps, to Juliets old enough to be grandmothers, charming but middle-aged Portias and Rosalinds of maternal, benevolent aspect? We are lenient with such a drawback \* \* \* but in the days of Garrick critics and public were not always so philosophical, and the "Country Girl" hardly met with the success anticipated by the author."

The quotation is not without present interest. At Daly's Theatre we



this parody of Oscar Wilde, even though it wear real lace on its silken bloomers.

VANCE THOMPSON.

The big ocean liner tossed in the fierce gale like the regulation cockle shell that we read of in marine romances, says the *Evening Sun*. All about was inky blackness.

"On my honor as a gentleman and a man I will land you in New York city to-night," quoth the captain to his affrighted passengers.

An hour later the ship struck. Great waves deluged her from stem to stern as she keeled over. The glare of rockets lit the darkness.

"Where am I?" shouted the captain to the life savers, as they pulled out through the raging surf.

"Stranded on a sand bar off Far Rockaway!" came the answer above the roar of the waves.

"North or south of Shelter Island Inlet?" yelled the Captain in agonized tones.

"Half a mile south!"

"Thank God!" sobbed the Captain, who had a copy of the Greater New York charter in his cabin. "Ladies and gentlemen," he exclaimed to the passengers, "my honor is saved. I have kept my word. I have landed you in New York city even before I had hoped to. All those who desire may go ashore."





## The Stage Abroad.

BERLIN.—Emanuel Reicher, in his review of the past year, is enthusiastic in praise of the Italian actor, Ermete Zacconi, whose wonderful technic has done much to reform German theatrical art. He has limitations; he is not an imposing figure, his countenance is commonplace; he has not the form of Salvini, the feeling of Sonnenthal, the eloquence of Kainz, or the humor of Matkowsky. But disregarding the dark side, look at the sunny side, and the sunny side is brilliant. "He has done more for our art than many who will always be regarded as giants, whom one can imitate, but not learn from." Zacconi shows what a man can do, if he will; his technic gives the actor a whole arsenal of weapons for his fight for truth. Even the aspirants who have least talent can by his technic acquire for dramatic expression what nature has denied them. With a teacher like a Zacconi it would be possible to educate the stage into a real art institution and young actors into artists."

\* \* \*

The Deutsche Theatre, of Berlin, was crowded on January 15 to witness the first performance of Sudermann's "Johannes." All the authors, artists, scholars and fashion of the capital were there, as well as the managers of theatres throughout the Empire. The piece did not create the sensation that was expected on its announcement.

\* \* \*

The story of John the Baptist has been often dramatized, and the figure of the man who defies Herod and has to pay with his head for Salome's dancing seems to present a strong dramatic moment. Yet it has dangerous rocks in its path. First of all, John is not a hero. Standing between the Old Testament and the New, either as a line of division, or a bridge of connection, he both in the New Testament and the drama of Sudermann appears a hesitating figure. He feels himself still subject to the old law, yet presages the coming new teaching; he opposes violation of the old legislation, and is weak when he foresees the new. He is great and powerful when he confronts the Queen and her alluring daughter; but later he is submerged in his own doubts, becomes small and perplexed; in fact, loses our interest.

\* \* \*

The heroine Salome is the romantic element, which Sudermann introduces with great freedom of invention. She is in love with John, who rejects her advances, and just as his head is falling Jesus enters the city, welcomed by the enthusiastic acclamations of the people. That He, the real hero of the piece, does not appear is the real defect of the drama.

\* \* \*

Sudermann never worked on any of his pieces with greater love than on this; no other of his works lay so close to his heart. In them, with their pictures of strong characters rooted in life and the joys of life, conquered by women or conquering them, he is the fine observer, the rare sketcher, who knows the theatre and the public; here we have him in conflict with his own conscience, his own feelings. Such an epoch of internal religious combats and developments everyone has to pass through, and "Johannes" is the result of such an epoch of Sudermann's life.

\* \* \*

"Johannes" was originally named "The Daughter of Herodias." Sudermann had the subject in mind for a long time some twenty years ago.

\* \* \*

On the same day "Johannes" was given at Dresden, the interest being increased by the official interdict on its performance. The intendant, however, had the courage to produce it, and Prince George, the nephew of King Albert, was not present. The performance lasted nearly five hours, and the interest ceased after the third act till the close of the fifth act, which evoked loud applause. "If we only were in Ammergau," a Dresden critic writes, "and Jesus could have appeared, then we would have to speak of no experiment, but of a completed drama."

In Bromberg's "Johannes" had a great success the same day.

\* \* \*

Stories of General Saunier, late commandant of Paris, are current on the occasion of his retirement. In one of the theatres, subventioned by the state, the actors were summoned one day to do their twenty-eight days of military service. As the piece in which they were playing was a great success, the manager was in despair, and after several discouraging interviews with subordinate functionaries, at length went to the General.

General Saunier received him kindly and talked about the theatre and the play. At length the manager remarked that the absence of two of his actors would ruin it, and asked the summons to be held over. "In the case of one of them," the General replied, "I will grant your request. He can do his twenty-eight days in Paris. But the other must go."

"But, General—"

"You can easily find a substitute. He plays very badly." Then, accompanying the manager to the door, he whispered,

"If I was in your place I would make it an excuse to dismiss him."

Another day, a celebrated author came with a similar request. The *Reveu des deux Mondes* was publishing a novel by him, and he wished to stay in Paris to correct the proof.

"All very fine," said General Saunier, "but where did you get the material for the scenes in the barracks?"

"What do you mean, General?"

"I read your story. It is very interesting. But it contains an impossible tale of a non-commissioned officer. Now, if you do your twenty-eight days you can study the conditions of affairs in barracks."

The author, however, had his request granted, and in the following numbers of his novel the non-commissioned officer had the best part in the story.



A Dresden paper, the *Weidmann*, which thinks that there are kangaroos (Beutelratte) in South Africa, says the Hottentots (Hottentoten) put them in cages (kottter) provided with covers (lattengitter) to protect them from the rain. The cages are therefore called lattengitterwetterkottter, and the imprisoned kangaroo lattengitterwetterkottterbeutelratte. One day an assassin (attentäter) was arrested who had killed a Hottentot woman (Hottentotenmutter), the mother of two stupid and stuttering children in Strättertrotel. This woman, in the German language is entitled Hottentotenstrottertrottel-mutter, and her assassin takes the name Hottentotenstrottermutterattentäter. The murderer was confined in a kangaroo's cage—Beutelrattenlattengitterwetterkottter—whence a few days later he escaped, but fortunately he was recaptured by a Hottentot, who presented himself at the mayor's office with beaming face. "I have captured the Beutelratte," said he. "Which one?" said the mayor; "we have several." "The Attentäterlattengitterwetterkottterbeutelratte." "Which attentäter are you talking about?" "About the Hottentotenstrottertrottel-mutterattentäter." "Then why don't you say at once the Hottentotenstrottel-mutterattentäterlattengitterwetterkottterbeutelratte?"

\* \* \*

Many of Dante Gabriel Rossetti's literary tastes are brought out in the recently published volume of his letters. Meredith he thought to have "very great merit of a wonderfully queer kind." He said of Swinburne that he was much better suited for ballad writing than for plays, though "there are real beauties in the plays, too." Of "The Ring and the Book" he remarked that there was perversity in the choice of the subject. In connection with that poem, Rossetti tells of an attempt of Carlyle's to compliment Browning on it. Meeting the poet, he said in his effort to please: "It is a wonderful book. I read it all through—all made out of an Old Bailey story that might have been told in ten lines, and only wants forgetting." Walt Whitman was ranked by Rossetti as "sublimated Tupper."

\* \* \*

Lady Bulwer sat for her portrait in Bath, and the artist was commenting on the beauty of the sitter's eyes, which, if contemporaneous evidence is worth anything, were indeed magnificent. That started Landor on the subject of eyes. He insisted that green eyes were the most "wonderful"—he always pronounced the word with a double *o*. In support of his argument he told the following story: "It so happened that when I was a young man at Venice, I was standing in the doorway of the Café Florian one day, watching the pigeons on the Piazza San Marco, when an old gentleman rushed up to me and said: 'Pardon me, sir, but will you allow me to look into your eyes? Ah, I thought so! Sir, you have green eyes! I never saw but one pair before, and they belonged to the late Empress Catherine of Russia; they were the most wonderfully beautiful eyes in the world.' I have reason," continued Mr. Landor, "to remember this, for while the old gentleman was examining my eyes I had my pocket picked."

\* \* \*

When Brummell made his midnight flitting to Boulogne at the suit of the Jews, Lord Alvanley remarked, complacently: "Brummell has done quite right to be off; it was Solomon's judgment." Alvanley gave many proofs of generosity to acquaintances in distress. One of those he had assisted was the well-known Jack Talbot, a reckless prodigal, who had repeatedly borrowed of him. When Talbot was beggared and lying on his deathbed, Alvanley met his doctor and inquired about the invalid. The answer was: "My lord, I fear he is in a bad way. I had to use the lancet." "You should have tapped him, doctor," said Alvanley, coolly: "I fear he has more claret than blood in his veins." That reminds one of Talleyrand's remark on his old friend Montrond, who once declared that he was suffering the torments of the damned: "What, already?" More excusable was Alvanley's expostulation when he had been persuaded to dine with the eccentric millionaire Neeld in his new mansion in Grosvenor square. The host, with the vulgarity of a nouveau riche, was expatiating on the sumptuous decorations of the apartment, and, in the words of Milton, "letting dinner cool." "I don't care what your gilding cost," said Alvanley, bluntly, "but I am most anxious to make a trial of your carving, for I am famished."



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